Greater Geelong Heritage Design Guidelines

July 2026

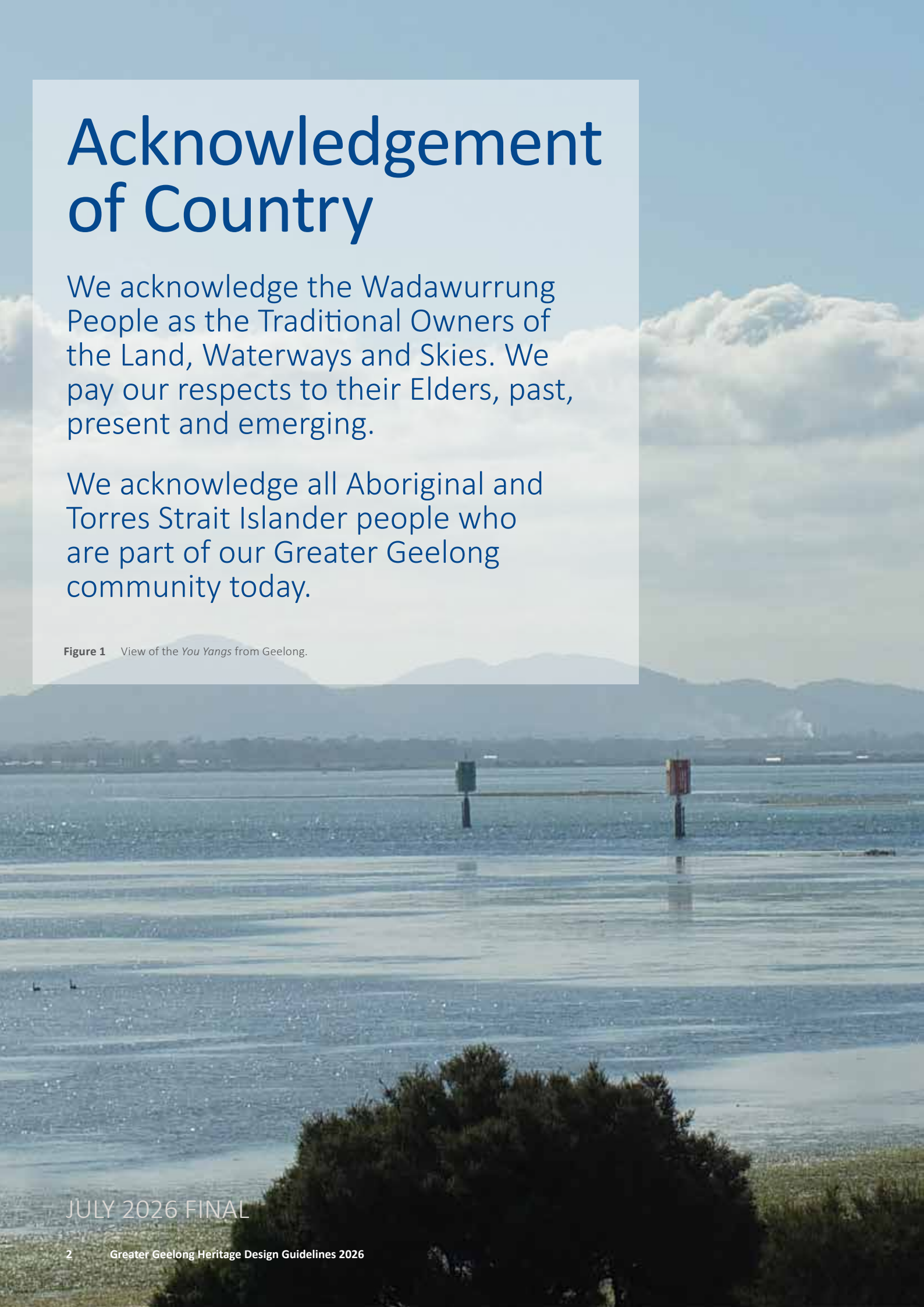
CITY OF GREATER GEELONG

Acknowledgement of Country

We acknowledge the Wadawurrung People as the Traditional Owners of the Land, Waterways and Skies. We pay our respects to their Elders, past, present and emerging.

We acknowledge all Aboriginal and Torres Strait Islander people who are part of our Greater Geelong community today.

Figure 1 View of the *You Yangs* from Geelong.



JULY 2026 FINAL

Contents

Acknowledgement of Country 2

Contents 3

Introduction 5

The purpose of these Guidelines

What is Heritage?

Planning permits

Levels of significance

How to use these Guidelines 8

The Guidelines 11

1. Demolition 12
2. Relocation 16
3. Conservation 18
4. Additions 20
5. New buildings 32
6. Exterior finishes 42
7. Vehicle access & accommodation 46
8. Settings 50
9. Accessibility upgrades 56
10. Sustainability 58
11. Subdivision & consolidation 60

Appendices 63

Architectural styles 64

Fence styles 78

Definitions 92

References 96

Image credits 97

Figure 2 Deakin University Waterfront Campus, Geelong

A successful example of adaptation that celebrates the heritage fabric of the former woolstores.

Introduction

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

– The Burra Charter 2013, p.1

The City of Greater Geelong's heritage has been shaped over generations by a variety of communities, beginning with the Wadawurrung People, the Traditional Custodians of Country.

These Guidelines focus on the City's built and (in part) landscape heritage, which play a key role in defining Greater Geelong's unique identity.

As a UNESCO City of Design, Geelong has long been a leader in design innovation, and many of its modern buildings may be recognised as heritage places in the future.

The City's heritage represents a lasting legacy of thoughtful design, strong community ties, and a commitment to sustainability.

Today, Greater Geelong boasts a rich array of historic buildings and places, but the need for rapid housing growth and higher urban density poses challenges. Careful planning and thoughtful design is needed to ensure the preservation of Greater Geelong's valuable heritage.

Purpose

The purpose of the Heritage Design Guidelines is to assist property owners, developers, designers and planning consultants, in addition to Council officers that manage change to a heritage place. The Guidelines help to interpret the Heritage Overlay: to respect the heritage fabric while achieving quality, contemporary design solutions.

These Guidelines apply to all planning permit applications under the Heritage Overlay in Greater Geelong. They must be considered in addition to any other provisions of the Planning Scheme, including (but not limited to) the decision guidelines at Clause 43.01-8.

These Guidelines are intended to provide guidance on the typical and common heritage contexts in Greater Geelong.

Other non-heritage planning permit triggers to places under the Heritage Overlay are not part of the purpose of these Guidelines.

Planning permits

These Guidelines relate to heritage places in the Heritage Overlay.

To find out if your property is heritage listed in the Heritage Overlay, refer to the **Victorian Heritage Database.**

To find out more about the planning permit process, refer to the **City of Greater Geelong Planning webpage.**

When applying for a planning permit for change to a place in a Heritage Overlay, it is best to check heritage-related provisions in the Greater Geelong Planning Scheme.

What is heritage?

A heritage place

A heritage place is an individual site that has heritage value – these types of places can be buildings, bridges or engineering structures, or cultural landscapes.

A heritage place can also be an area that contains a group of buildings and landscapes such as a historical town, suburb, small residential area, or large complex site.

Heritage significance

Heritage significance is the reason the heritage place is important for aesthetic/ architectural, historical, scientific, social, or spiritual reasons.

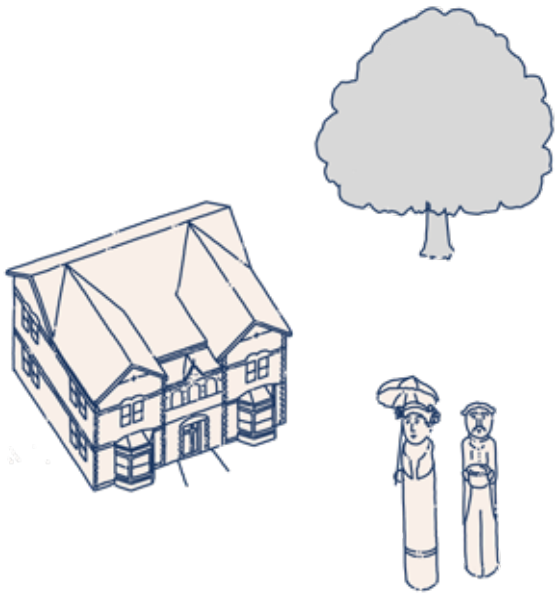


Figure 3 Examples of heritage places

Levels of significance

Throughout these Guidelines the term 'significant heritage building' refers to a place of State, Regional, Local or Contributory Significance (the buildings of State Significance are those included in the Victorian Heritage Register).

A Level - State Significance

Most places of State Significance are in the Victorian Heritage Register, administered by Heritage Victoria.

B Level - Regional Significance

Places of Regional Significance are included as Heritage Overlays in the Greater Geelong Planning Scheme. These places are significant to the Greater Geelong region.

C Level - Local Significance

These places are significant to a particular locality in Greater Geelong. Places of Local Significance are included as Heritage Overlays in the Greater Geelong Planning Scheme.

D Level - Contributory Significance

Places of Contributory Significance are included within heritage area overlays identified in the Greater Geelong Planning Scheme. Collectively, these places define the significance of a heritage area.

Non Contributory - Not significant

Places that have no significance that are situated within heritage areas also require a planning permit for external buildings and works because of their location in an important heritage area.

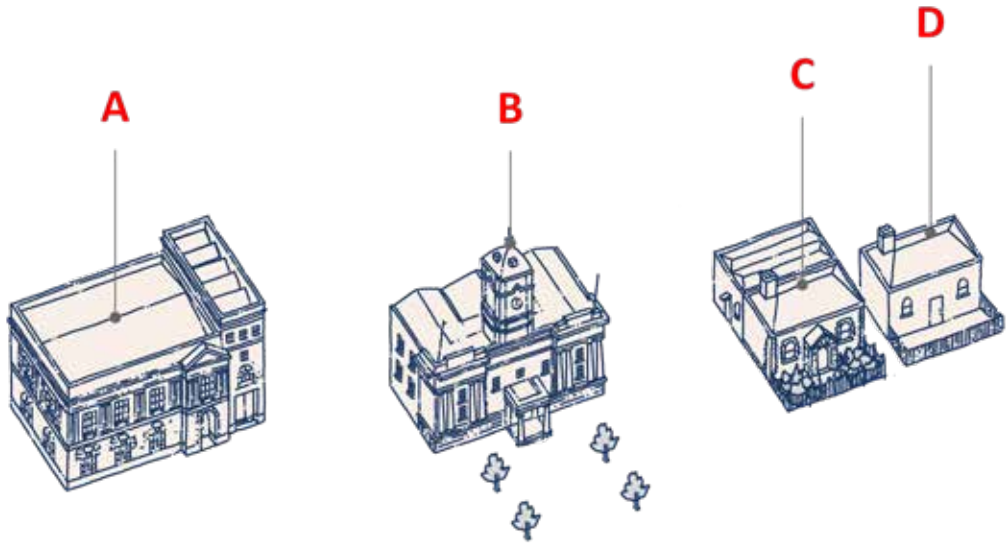
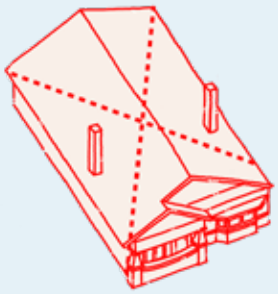


Figure 4 Levels of significance

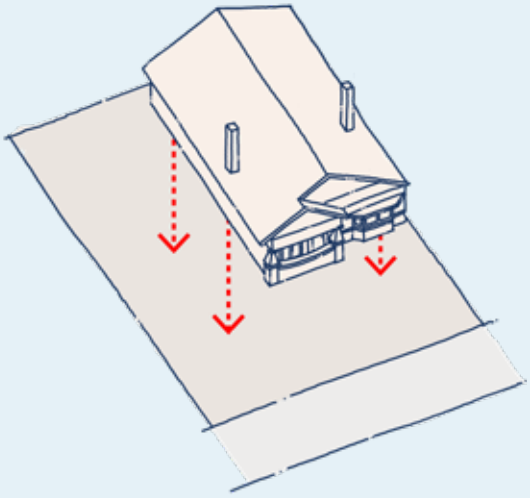
How to use these Guidelines

The following pages contain illustrations and photographs to visually communicate The City of Greater Geelong heritage objectives.

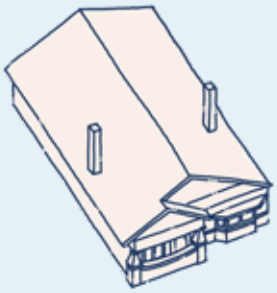
1. Demolition



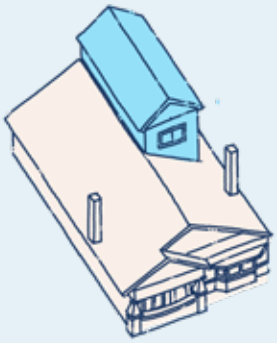
2. Relocation



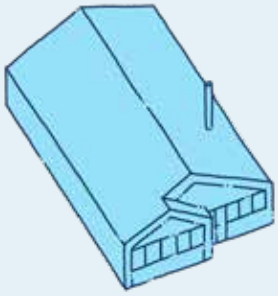
3. Conservation



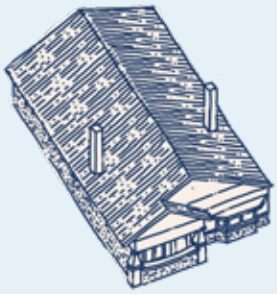
4. Additions



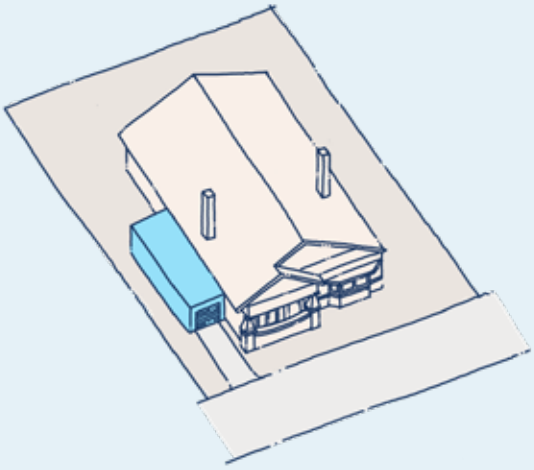
5. New buildings



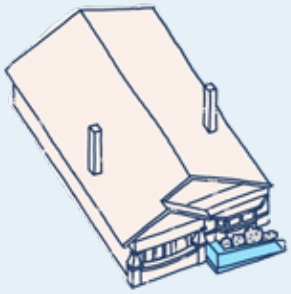
6. Exterior finishes



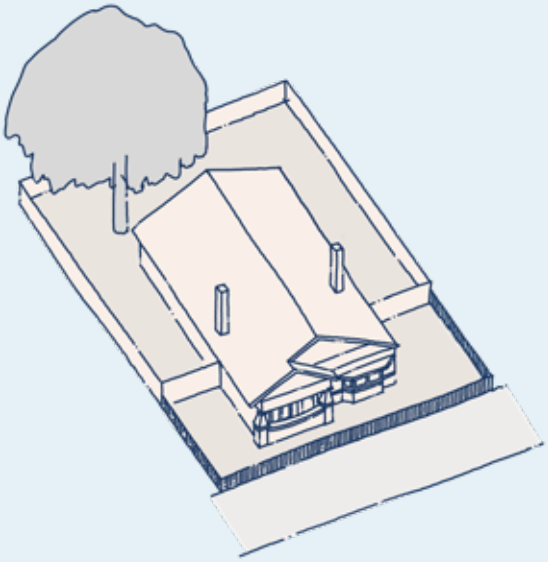
7. Vehicle access & accommodation



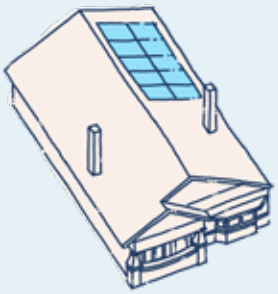
8. Accessibility



9. Settings



10. Sustainability



11. Subdivision & consolidation

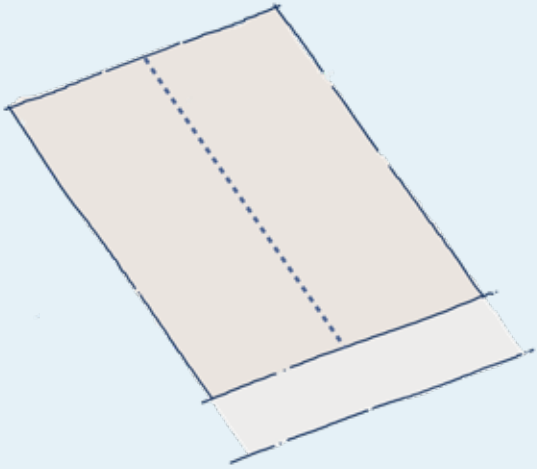


Figure 5 Dwellings, Geelong

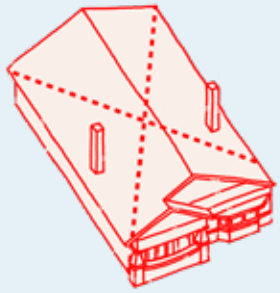
These dwellings have been constructed with designs independent to the prevailing heritage character of the area but where no adverse affect on significance has resulted because of the lower order integrity of the street.

The Guidelines

1. Demolition

Demolition of significant fabric of a place is generally not acceptable. However, in some cases minor demolition may be appropriate as part of conservation. Removed significant fabric should be reinstated when circumstances permit.

– Burra Charter 2013: Article 15.3



The primary objective of heritage conservation is to retain and conserve significant heritage fabric and therefore demolition is discouraged except in exceptional circumstances.

The preferred approach is to repair, reinforce, or adapt existing structures rather than demolish and replace them. This is because the significance of the heritage place is embodied in the building fabric, including its three-dimensional form. Additionally, retention and adaptive reuse of heritage buildings is preferred over demolition for environmental reasons.

For demolition, the existing condition of a building is not the overriding factor used in determining a permit application outcome. 'Demolition by neglect' by which a heritage building is left unused and unmaintained with a view to justifying future demolition is unacceptable.

Also, whether the building meets current building codes and regulations is not an overriding factor. Many heritage buildings were constructed before these regulations existed.

Key issues to consider are:

- Is the place habitable?
- Is the place ruinous?
- Can the place be repaired and respectfully changed to provide for a new use, address safety, and an environmentally sustainable outcome?
- Can the place be brought up to the required building standards by introducing new structure or fabric to make it compliant without negatively impacting its significance?

Demolition of a heritage building, or a significant part of a building, will only be considered if:

- It has been demonstrated that the building is beyond reasonable repair (physically and financially) as supported by independent structural engineering and heritage advice.
- The integrity of the place has been undermined due to exceptional circumstances such as fire, flooding, or accident.

Demolition of a building

- The significant portion of heritage buildings should be retained in its entirety even if it is not visible from the public realm.
- A non-contributory place may be demolished if the replacement building does not affect the significance of the heritage area.
- Removal of unsympathetic or non-contributory additions may be supported if it enhances the heritage value of the heritage place.
- Significant buildings also include outbuildings if identified in a heritage study and therefore should be retained.

The significant portion of a heritage building

The significant portion of a heritage building is considered to be the main three-dimensional form and fabric of significance (including the roof form and cladding, exterior walls and cladding, and overall structural integrity which support the three-dimensional form, and all features such as windows, doors and chimneys) of the heritage building.

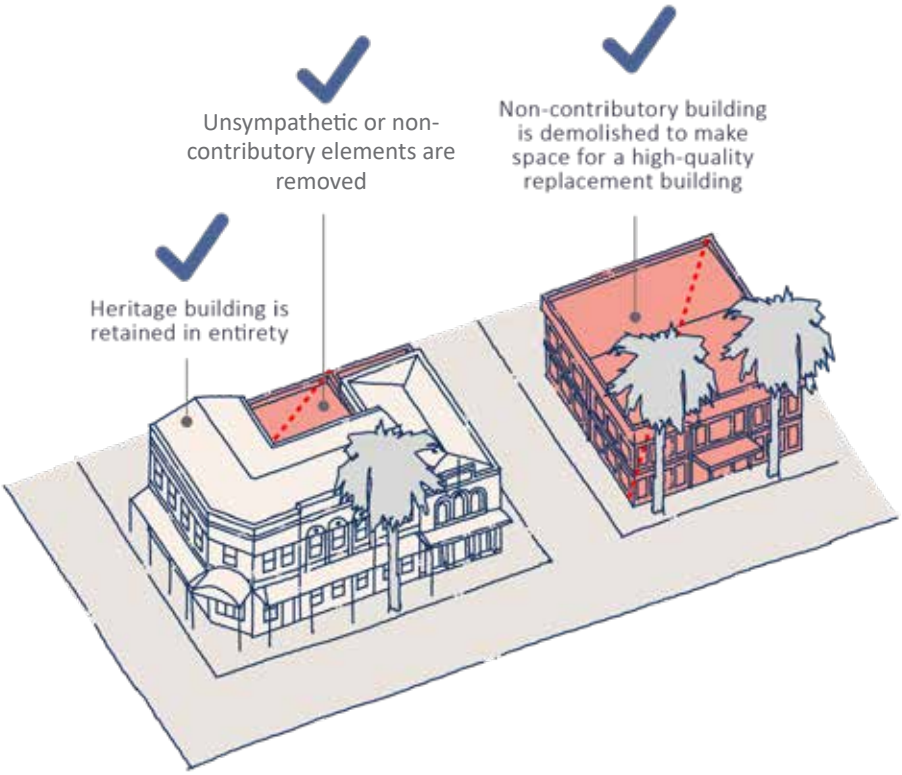


Figure 6 Demolition of a building.

Partial demolition

- Partial demolition of a heritage building may be supported if it does not undermine the heritage significance of the place and supports adaptive reuse.
- Partial demolition should retain significant fabric and the building's three-dimensional form.
- Partial demolition must not result in the retained portion of the heritage building being vulnerable to damage or instability.
- Chimneys of heritage buildings should be retained.

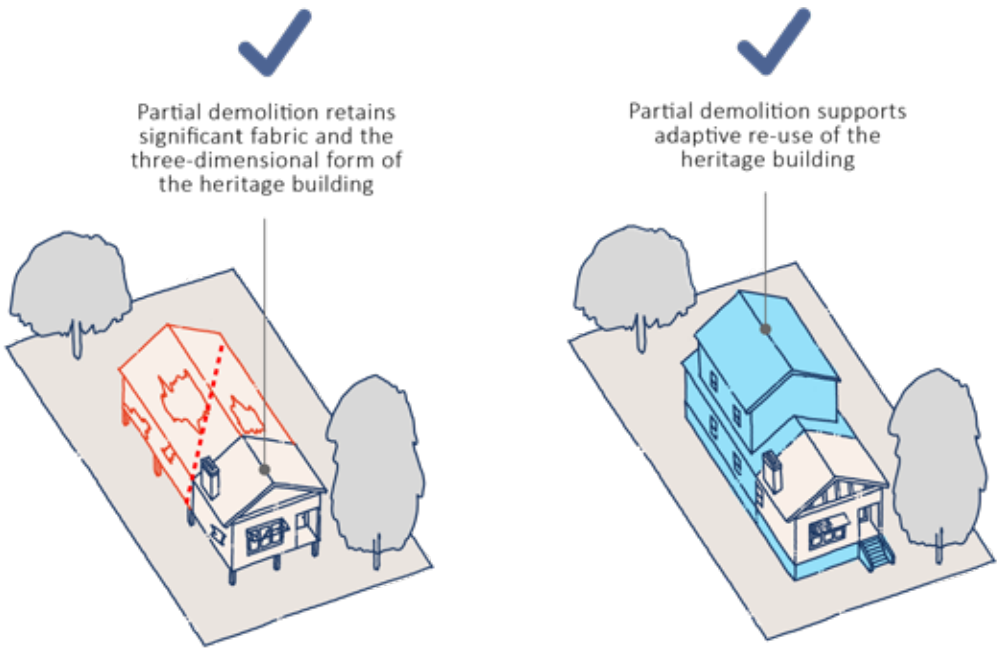


Figure 7 Partial demolition.

Outbuildings and fences

- Fences and outbuildings of significance should be retained.

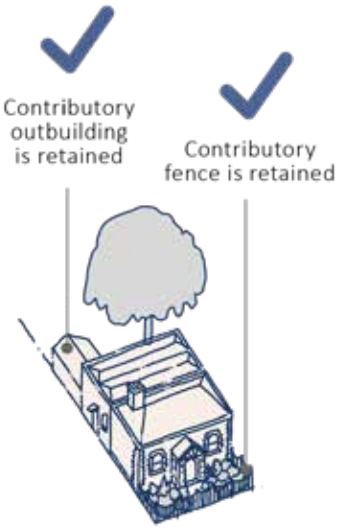


Figure 8 Outbuildings and fences.

Application considerations

If a heritage building or element is structurally unsound, demolition should be supported by an engineering assessment and a proposal for reconstruction or replacement.

Any proposal should be accompanied by a demolition method statement outlining that the retained fabric will be safeguarded during demolition and construction (structurally propped, weatherproofed and not damaged).

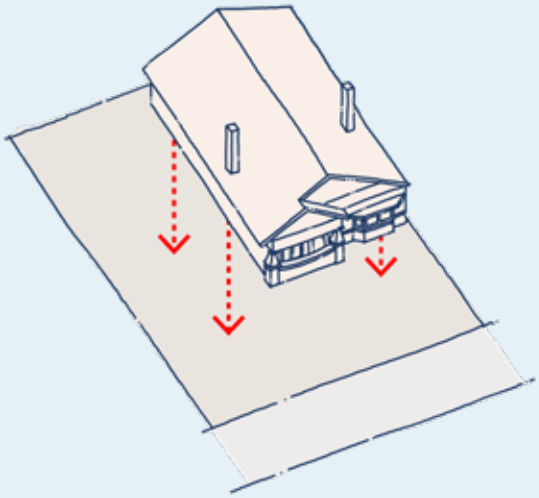
For complete demolition, a structural engineering assessment report is required, prepared in accordance with the Australia ICOMOS Burra Charter, addressing the extent and nature of deterioration; the feasibility of repair, reinforcement, or adaptive reuse; and a cost comparison between repair and replacement of essential remedial works (to rationalise why retention cannot be achieved).

Figure 9 *Dwelling, Geelong.* Partially retained, restored and repaired dwelling that was safeguarded during demolition and construction.

2. Relocation

The physical location of a place is part of its cultural significance. A building, work or other element of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

- Burra Charter 2013: Article 9.1



Relocation of heritage buildings is discouraged. The preferred approach is always to retain and conserve heritage buildings in their original location, as this preserves the historical context and integrity. It also ensures that the building fabric is not undermined by relocation.

Relocation may be considered if it is the only means of ensuring the building's survival and does not adversely affect the significance of the heritage place.

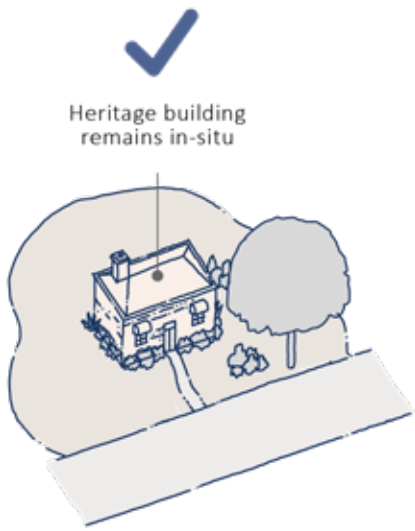
Relocation of heritage buildings

- Heritage buildings should be retained insitu.
- Relocation of a heritage building may be considered if:
  - » there is a proven history of relocation
  - » the building was originally designed for relocation
  - » the building's significance does not specifically relate to its current location and setting and does not contribute to the setting of the heritage place.
  - » In its current location the building is under immediate physical threat.
- The relocation should:
  - » not diminish the building's significance.
  - » maintain or enhance the building's historical and visual context.
- Detailed records such as photographs, drawings, or a written history of the building and its original location should be made before a heritage building is relocated.
- Relocation should allow for the possibility of returning the building to its original location if circumstances change.

Application considerations

For relocation, a structural engineering assessment is required, prepared in accordance with the Australia ICOMOS Burra Charter. The assessment should outline a procedure for:

- relocating all significant fabric (including all ancillary elements such as chimneys and verandahs).
- how the significant building and fabric will be safeguarded during transportation.
- how the building will retain its original appearance once relocated (including reconstruction of the ancillary elements).



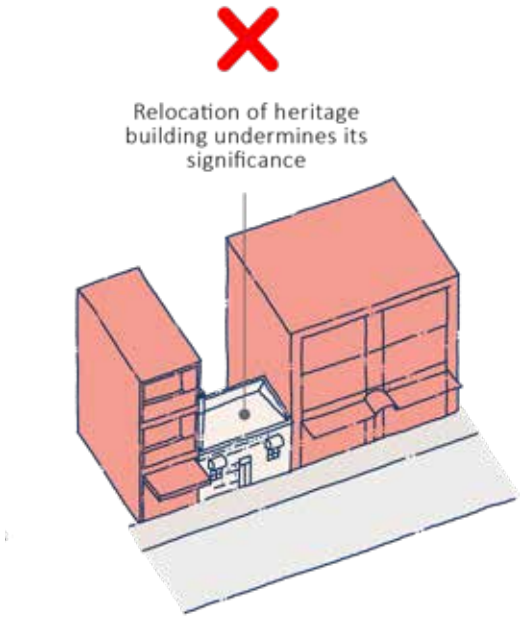
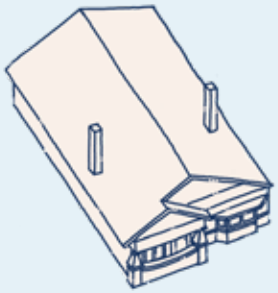


Figure 10 Relocation.

3. Conservation

Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible.

– Burra Charter 2013: Article 3.1



Conservation ensures heritage places are retained for the future. Any work on heritage fabric should be based on a proper understanding of the significance of the fabric. Use of compatible materials and construction methods will help to ensure that the building is being conserved the right way.

Heritage buildings and structures move, deflect and weather. This does not mean that they are inherently inadequate and require replacement. Engaging suitably qualified or experienced practitioners in the conservation process will ensure a quality outcome.

Conservation should always be undertaken according to the principles of the Australia ICOMOS Burra Charter. The Charter sets out the meaning of conservation and can involve maintenance (protective care), preservation, restoration, reconstruction and adaptation (Refer to **Definitions** for further details).

Conservation works

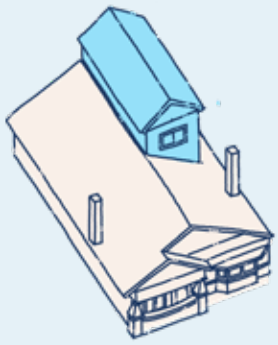
- Follow established conservation standards, such as those outlined in the Australia ICOMOS Burra Charter.
- Follow an evidence-based approach, informed by a thorough understanding of the heritage building's significance including its history, context and fabric.
- Preserve original materials, features, and finishes wherever possible. Only remove or alter elements if absolutely necessary for safety or preservation.
- Conduct only the work required to stabilise, repair, or conserve the building. Avoid unnecessary restoration or reconstruction.
- Ensure new work is distinguishable from original fabric.
- Prioritise repairs that prevent serious or irreversible damage.
- Ensure a heritage building is actively maintained so that the building remains weatherproof, secure, and safe.
- Where possible, design new elements so they can be removed without damaging the original fabric. Use non-invasive fixing methods and compatible materials.
- Involve heritage architects, conservators, tradespeople, and other qualified professionals in planning and executing conservation work.
- Use materials and construction techniques that are compatible with the original building's period and style. This includes:
  - » mortar and render repairs that match existing in strength (composition/mix), texture and colour;
  - » roofing materials including:
    - ◦ slate (ensure the same profile, size, texture and colour).
    - ◦ terracotta (ensure size, profile and colour match the original as close as possible.
    - ◦ metal roofs- refer to section on **Exterior finishes**.
- Establish a schedule for ongoing maintenance to prevent deterioration. Address issues such as water ingress, structural instability, and pest control promptly.

Figure 11 *Bungalow, Newtown, 1920s*. Bungalow featuring distinctive brickwork construction enhanced by tuckpointing repairs.

4. Additions

New work…may be acceptable where it respects and does not distort or obscure the cultural significance of the place or detract from its interpretation and appreciation.

– Burra Charter 2013: Article 22.1



The primary objective when considering an addition, is to retain and conserve significant fabric and features, and not overwhelm them.

The design of additions should be an evidence-based approach tailored to the site's unique setting. The design of the new work cannot be considered in isolation and should respond to the visual characteristics and appearance of the heritage place including consideration of character, scale (i.e. height, bulk, density, grain), form (i.e. shape and volume), siting (i.e. setbacks and location), detailing (e.g. chimneys, fenestration, verandahs), materials and colours, fences and setting (i.e. landscapes, streetscapes, and gardens).

Unless specified in a statement of significance or policy for the heritage place (individual property or heritage area), the rear yard of a property is the most ideal location for additions, even where the new work is substantial. This allows for the retention of the significant three-dimensional form, character and appearance of the main heritage building from the street.

Additionally, boundary-to-boundary development may also be possible at the rear if there are only incidental views of the new work from the public realm and where side setbacks are a predominant characteristic at the front (that is, side setbacks are retained for most of the existing building).

4.1 Residential

General residential considerations

- New additions should complement, but not mimic features of the heritage building or streetscape.
- Ensure the addition:
  - » is located to retain the visual prominence and the three-dimensional form of the heritage building.
  - » has minimal impact on the context and setting, and maintains the established streetscape pattern.
  - » retains unobstructed views to the heritage building from the public realm.
  - » is sympathetic in scale, proportion, form and massing to the heritage building or streetscape.

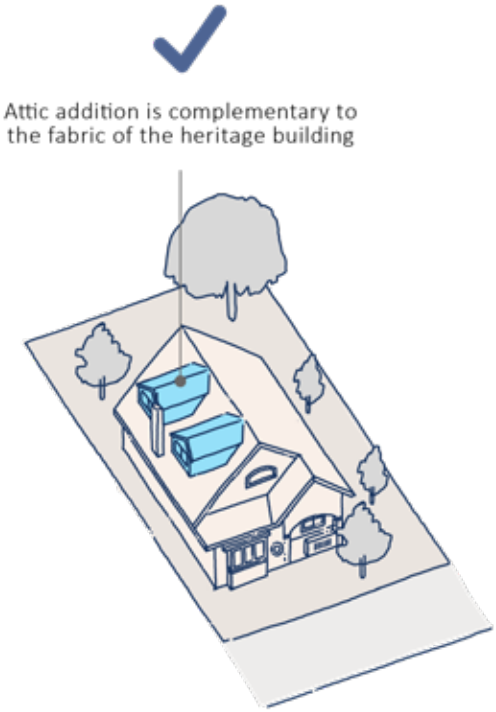


Figure 12 Residential additions.

Rear additions

- Locate rear additions:
  - » where they will allow for retention of the three-dimensional form of the heritage building.
  - » where views of the new addition are limited from the public realm.
  - » within the rear yard of a heritage building, unless the rear yard is specified in a statement of significance or guideline for the heritage place.
- Ensure that additions are respectful of the character and appearance of the heritage building, including roof form and articulation.
- Ensure the new addition appears distinguished from and not seamless with the heritage building.
- Where a rear addition is proposed to be equal to or greater than the footprint of the heritage building, consider a separate physical entity connected to the heritage building by a link.
- Rear additions may be designed with different forms and complexity if there are minimal views from the public realm.

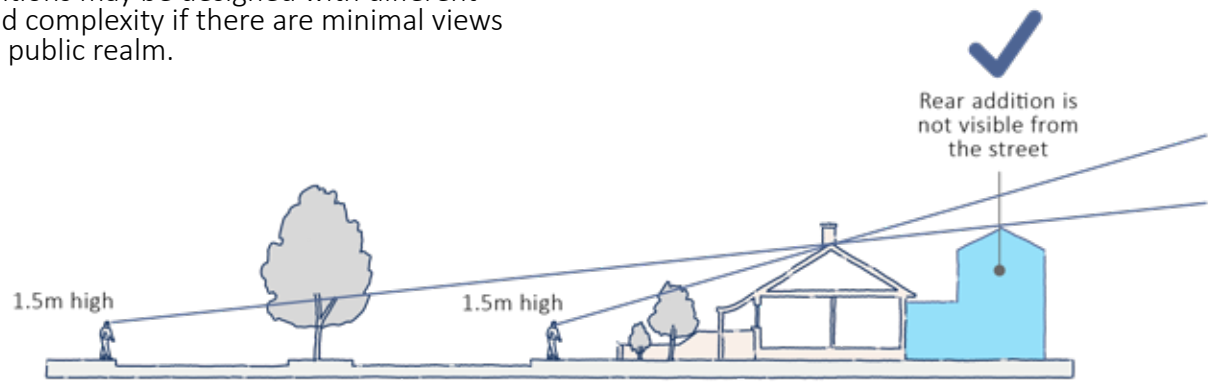


Figure 13 *Streetscape section* - the rear addition is not visible from the street.

Figure 14 *Streetscape elevation* - the rear addition is not visible from the street.

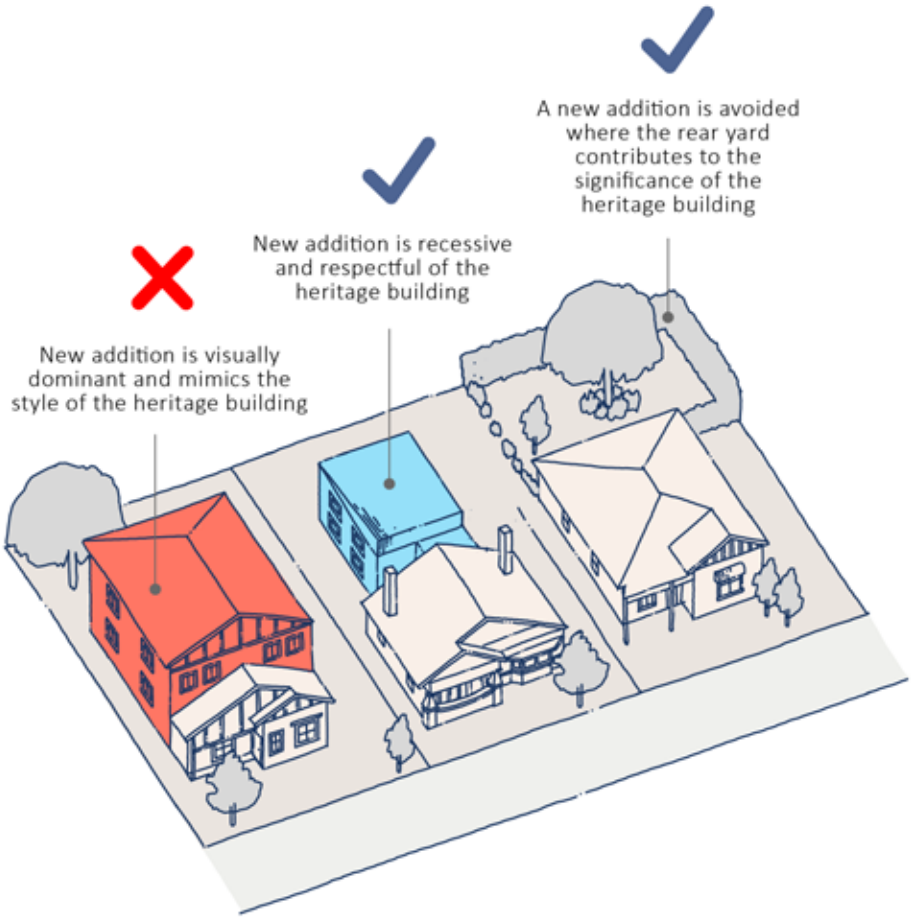


Figure 15 Rear residential additions.

Figure 16 *Dwelling, Geelong West.* Contemporary two storey additions as a separate entity at the rear with minimal visibility from the street. The garage is recessive and is a contemporary interpretation of the dwelling given its exposure at the front.

Two storey additions

- The height of the proposed two storey addition should respond to the prevailing heights of neighbouring heritage dwellings.
- Two storey additions should be setback and designed to minimise visibility and dominance from the public realm.
- For corner sites two storey additions should be setback in alignment with the prevailing setbacks of heritage buildings along both streetscape frontages.
- Two storey additions above a dwelling should:
  - be visually recessive from the principal frontage of the heritage building when viewed from the public realm.
  - be setback in alignment with the traversing roof ridgeline or apex point of the heritage dwelling and neighbouring heritage dwellings where applicable. Otherwise, a minimum 5 metre setback from the existing front wall plane should be considered.
  - reflect the roof forms, lines and proportions of the heritage building to break up bulk and avoid a monolithic appearance.
- Two storey additions that are to be constructed as separate visual entities to the existing building, should be:
  - Located at the rear (see **Rear additions**).
  - Carefully connected to the existing building by a link. They may be designed with different forms and complexity if there are minimal views from the public realm.

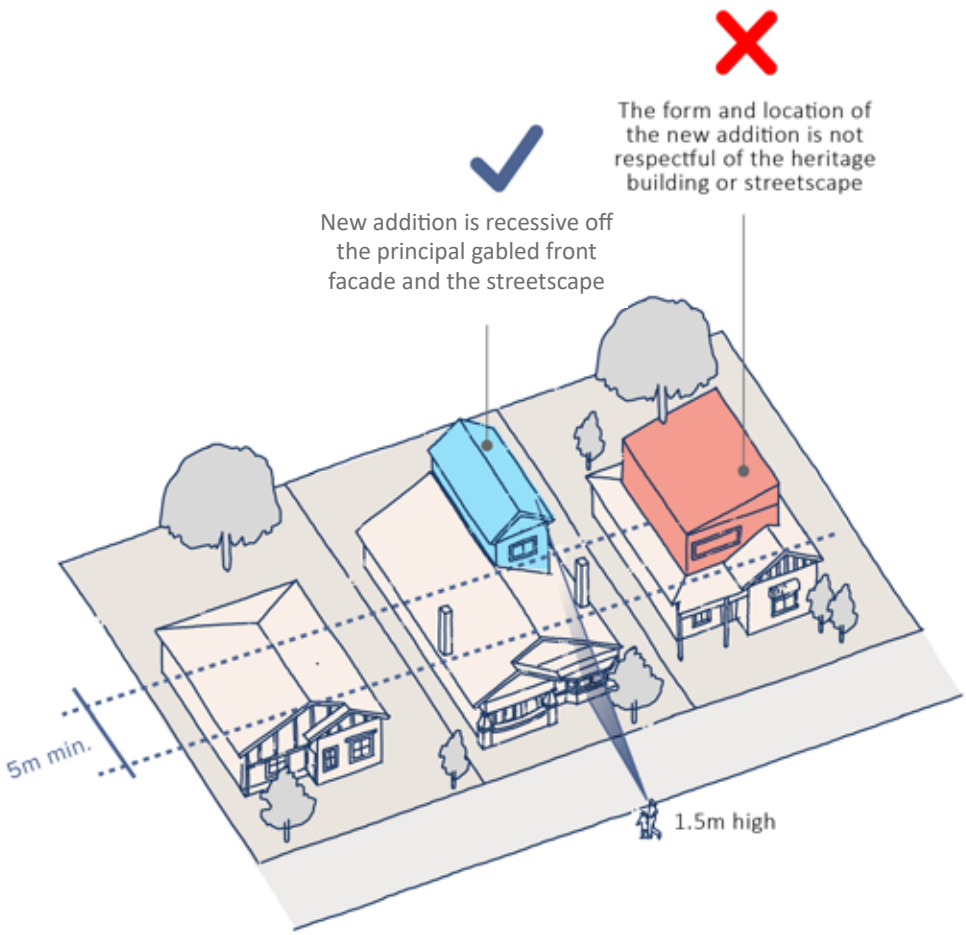


Figure 17 Two storey residential additions.

Figure 18 *Dwelling, Geelong*. The two storey addition at the rear has minimal visibility from the street.

Side additions

- Side additions should be avoided if the side setback is important to the significance of the heritage place.
- Side additions should be highly recessive, modest in scale, and read as a separate visual entity to the heritage building.
- Side additions should be setback by a minimum of 1 metre from the frontage of a heritage building on the site, and any adjoining heritage building.
- The roof of any side addition should be located under the eaves or gutter line of the heritage building.

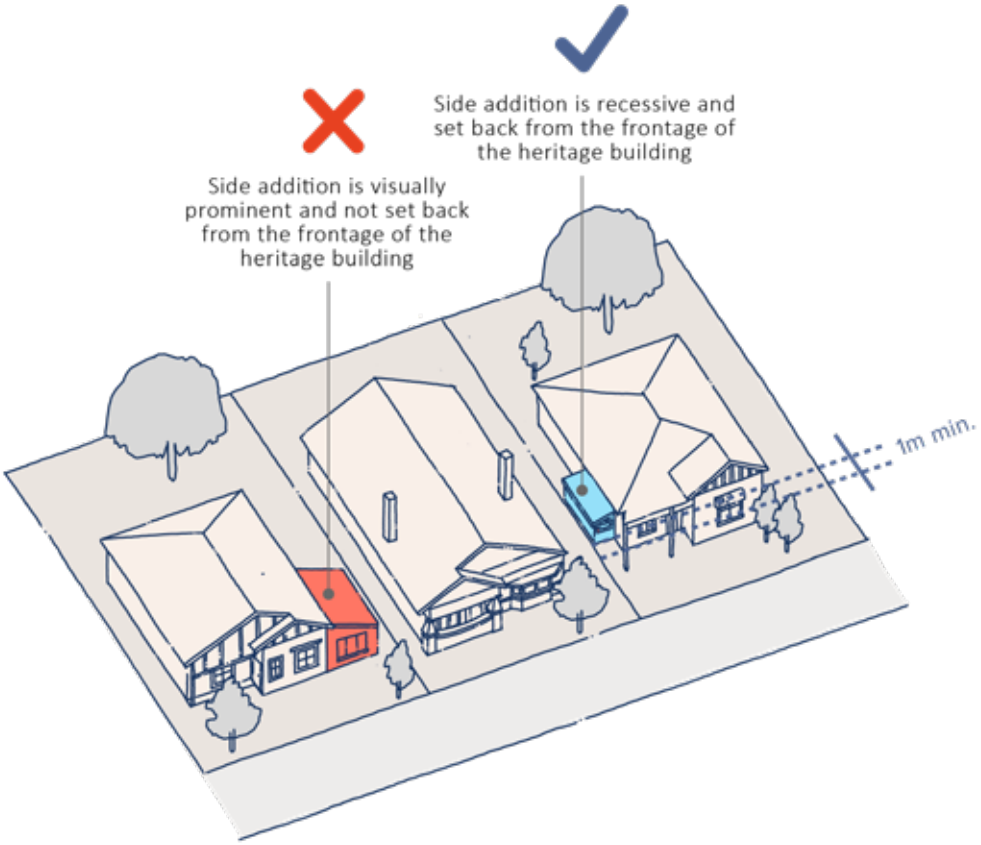


Figure 19 Side residential additions.

Figure 20 Dwelling, Geelong

This side addition is highly recessive and modest in scale, located under the eaves of the heritage dwelling (source: City of Greater Geelong).

4.2 Commercial

General commercial considerations

- Additions should not physically or visually undermine the significant fabric and setting of the heritage building.
- Additions should maintain the visual prominence of the heritage building.
- Additions should retain the three-dimensional form and construction of the heritage place, and avoid facadism. The retention of only the front facade provides limited appreciation of the building's significance.
- Ensure additions have regard to the scale and height of the existing building and the heritage context.
- Ensure that the additions are setback at least 6 metres from the front wall plane of the heritage building. For corner buildings, the upper level addition should also be set behind the secondary street wall plane.
- The addition should use materials and finishes that respect but do not replicate the character and appearance of the heritage building and neighbouring heritage buildings.
- New additions should respect the form, architectural expression and rhythm of the heritage buildings and neighbouring heritage buildings.

Commercial considerations in Central Geelong

- In addition to the general considerations:
  - » Additions should provide free air space from the retained portions of the heritage building and neighbouring buildings (Figure 21).
  - » For upper level and tower additions, in addition to the general commercial considerations, reference should also be made to Figures 21 and 22.

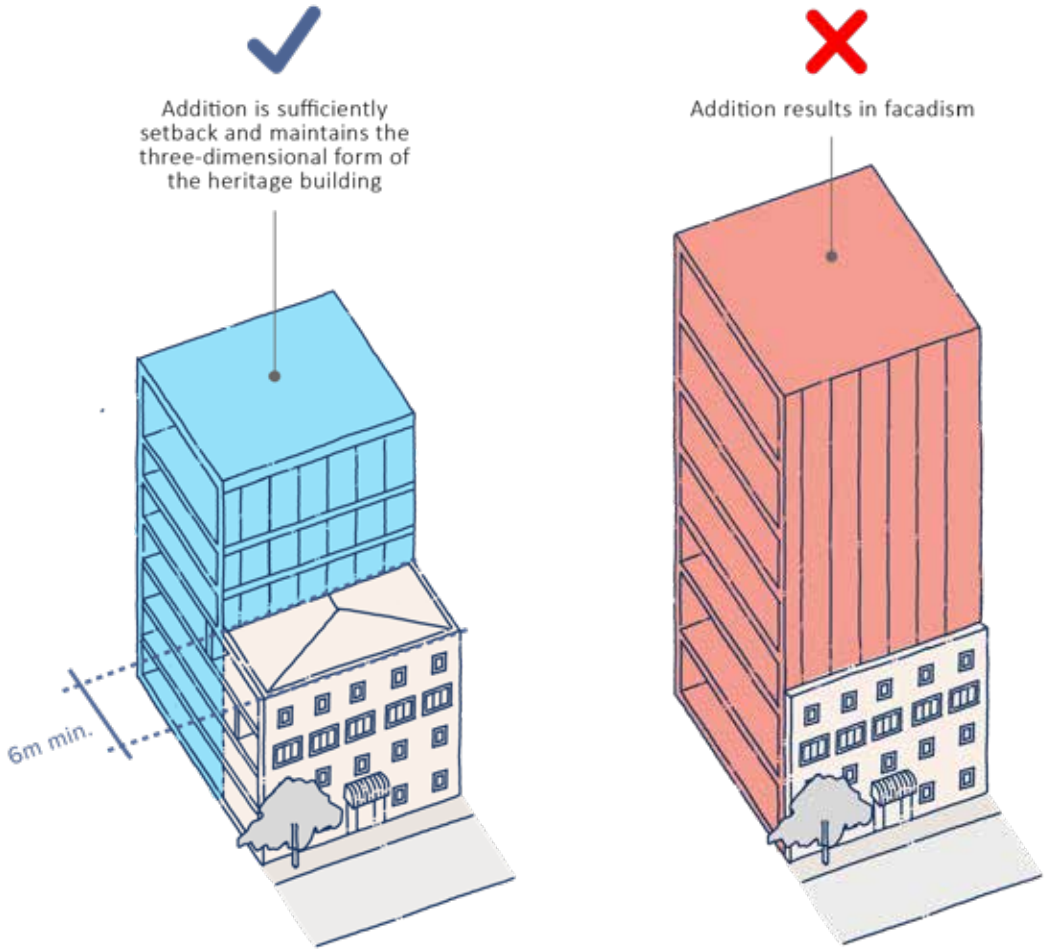


Figure 21 Commercial additions.

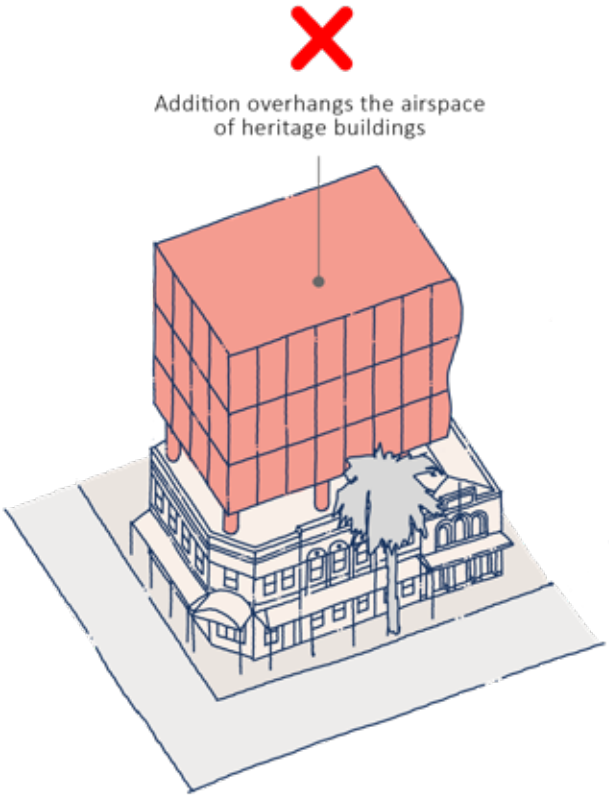


Figure 22 Commercial additions above the air space of a heritage building.

Verandahs in Geelong

Existing and reconstructed verandahs are an important part of our streetscapes.

From the 19th century Geelong's commercial streetscapes have been characterised by a range of verandah types influenced by stylistic and technological advancements and evolving legislation. This includes post supported verandahs with standard verandah types initiated by the Geelong Town Council in 1893. The first cantilevered verandah was built in Geelong in 1911.

Verandah additions

- The reconstruction of a street verandah should be based on historic and/or physical evidence.
- Where no evidence of an original verandah exists, a contemporary interpretation of an original street verandah could be considered.

Verandah reconstruction

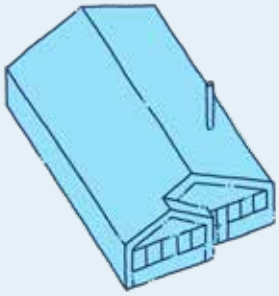
- The reconstruction of a street verandah in Central Geelong may be considered if it aligns with the policies and recommendations in the **Geelong Verandah Study (2006)**.
- The reconstruction of a street verandah in Pakington Street, Geelong West, may be considered if it is based on historical, physical and/or comparative evidence. This evidence might include historic photographs or drawings, evidence of verandah roof outlines on the front walls or from a comparative perspective or original verandahs as part of stylistically similar buildings.

Figure 23 *Moorabool Street, Geelong*. Looking south from Malop Street showing post-supported verandahs, c.1910, State Library of Victoria.

Figure 24 *Commercial building at 160-162 Moorabool Street, Geelong*

Verandah reconstruction is sympathetic of the existing character of the heritage building.

5. New buildings



New work should be readily identifiable as such, but must respect and have minimal impact on the cultural significance of the place.

– Burra Charter 2013: Article 22.2

A thoughtful design approach for new buildings is encouraged to respect and enhance the heritage significance, character and appearance of the heritage place. Therefore a contemporary design approach is needed that is evidence-based and considers scale, form, materials, and streetscape context.

Contemporary interpretation can have a variety of meanings. In this case it is an analysis of the nearby buildings in the heritage area; the significance of the heritage place; and its integrity. Combined these considerations will assist in determining the type of contemporary interpretation that will best suit the site.

Figure 25 *Dwelling, Drumcondra (centre).* An example of conservative middle infill.

Figure 26 *Dwelling, Geelong West (centre).* An example of creative middle infill.

5.1 Residential

General residential considerations

- Maintain view lines to and from heritage buildings.
- New buildings should not visually dominate or obscure heritage buildings when viewed from the public realm.
- New buildings should be sympathetic in proportion, and match prevailing heights, forms and lines of neighbouring heritage buildings.
- New buildings should respect and respond to existing significant heritage features of neighbouring buildings such as verandahs, and fenestration with contemporary design solutions.
- New buildings should not mimic features of heritage buildings.

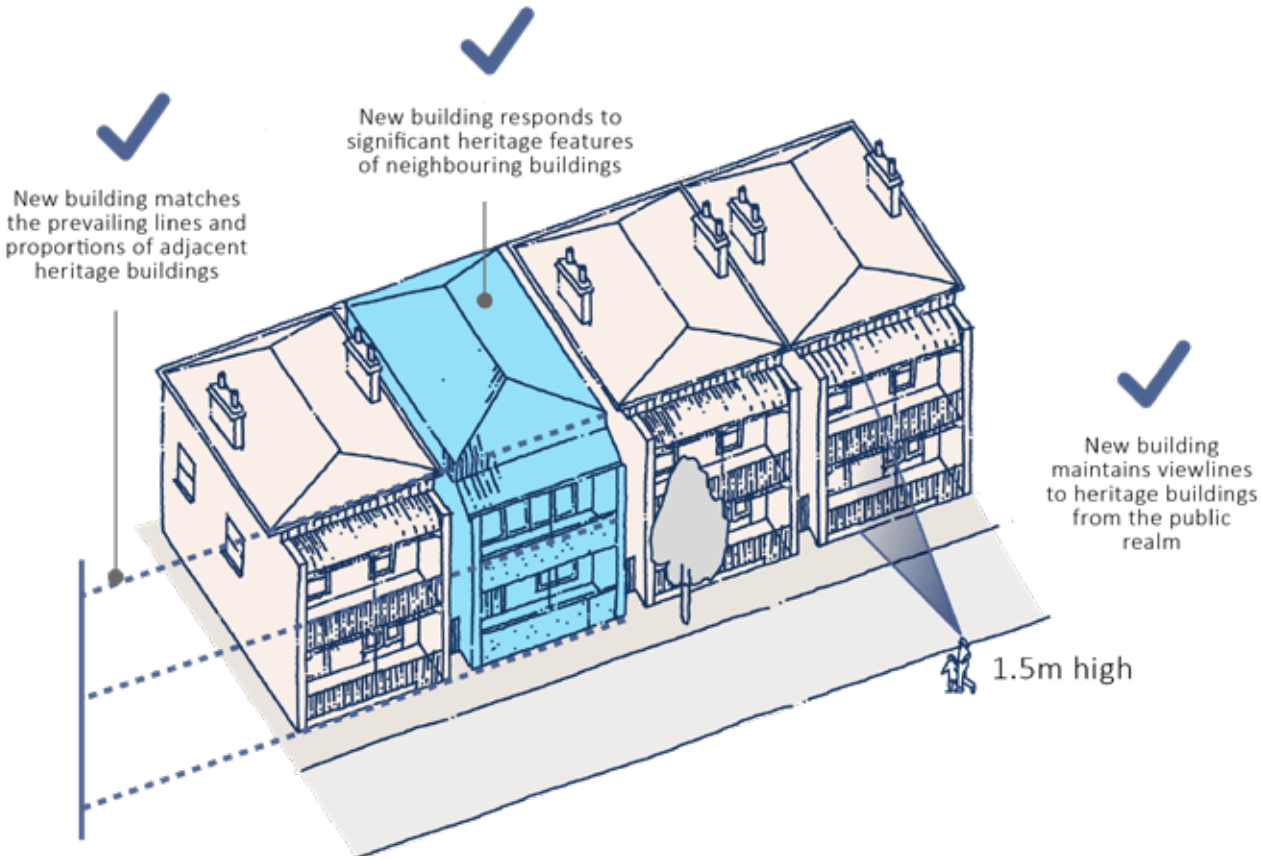


Figure 27 General residential new buildings.

Setbacks

- The front setback of a new building must match the predominant pattern of front setbacks of neighbouring heritage buildings.
- If there is no predominant pattern, the new building should be set back within the range established by adjacent heritage buildings.
- For corner sites, the setback to the secondary street traditionally may be smaller given that in most situations dwellings on corner sites were 'bookends' in the streetscape.
- New buildings should not be set closer to the front boundary than the closest adjacent heritage building.

Height and form

- The height, massing and form of new buildings should respond to the scale and pattern of neighbouring heritage buildings.
- The street-facing elevation should align with the established parapet or eave heights of significant neighbouring buildings.
- Where the streetscape context is varied, the height of the new building should transition between adjoining lower and higher elements.
- The roof form and overall shape of a new building should be sympathetic to the predominant forms and building shapes of the heritage context.
- The footprint of the new building should be consistent with the established pattern (e.g. detached or semi-detached).
- New buildings should avoid visual prominence.
- Upper storeys of new buildings should be:
  - visually recessive from the principal frontages of an adjoining heritage building when viewed from the public realm.
  - setback in alignment with the traversing roof ridgeline or apex point of neighbouring significant buildings where applicable, otherwise the upper storey component should be setback 5 metres minimum from the proposed front single storey wall plane.

Innovative design solutions

Innovative solutions might draw on the principal roof forms in the heritage streetscape. Any 'atypical' elements should be recessive and secondary to ensure that the proposal contributes to the rhythm and character of the street.

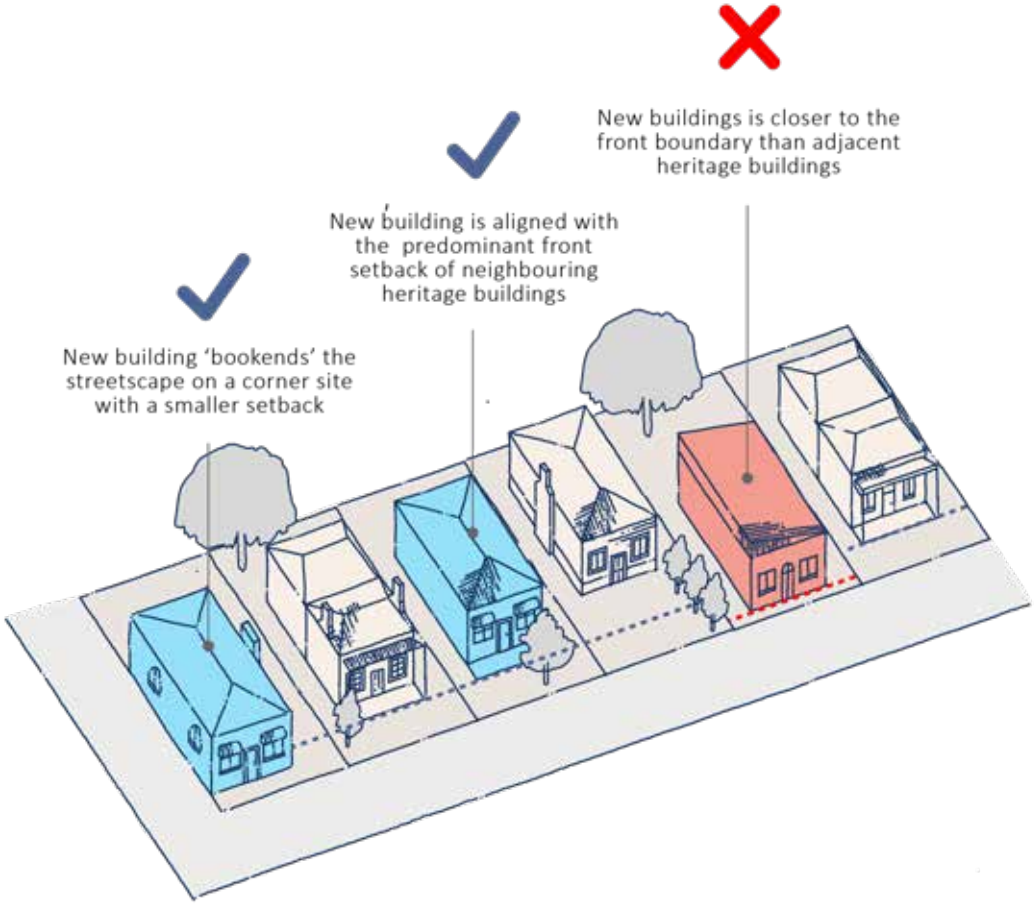


Figure 28 Setbacks of new buildings.

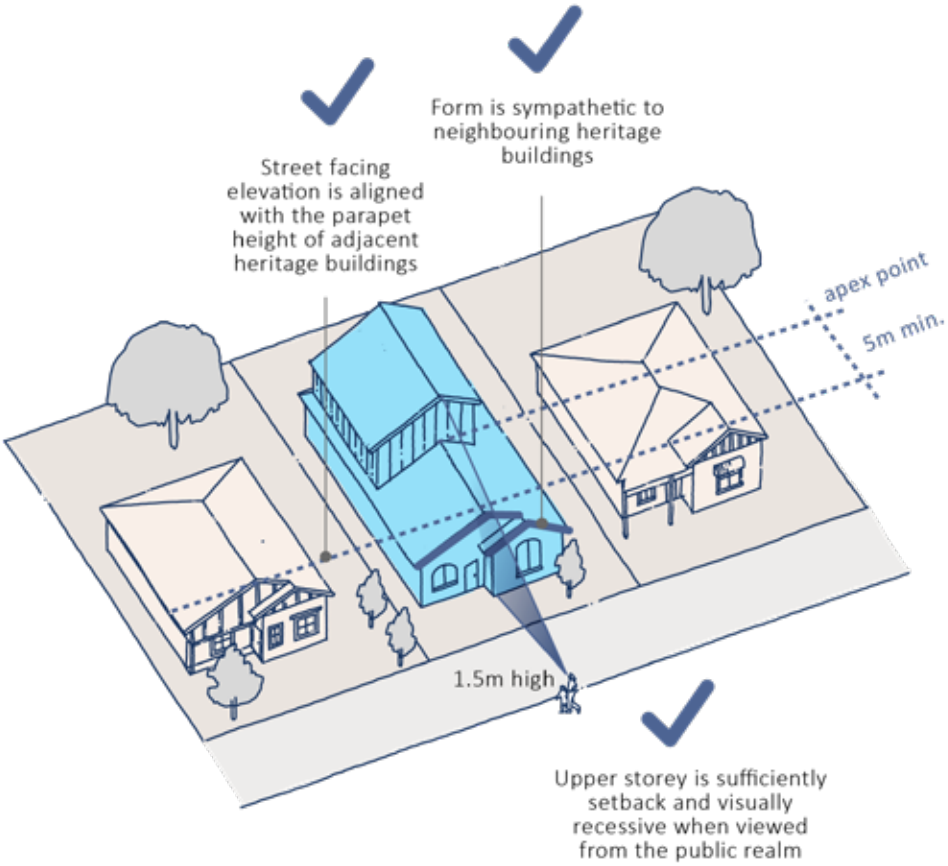


Figure 29 Height and form of new buildings

5.2 High density residential

Higher density residential and mixed-use developments

Higher density residential and mixed use development may be considered to address the critical demand for housing where it does not compromise the integrity of significant heritage settings.

Large individual heritage sites

- Ensure the retention and conservation of significant heritage assets on the site.
- Ensure any existing principal views from the public realm are retained and not diminished.
- Ensure that the setbacks, scale, and form of new development respects the visual strength and character of the heritage assets and does not overwhelm them.
- Encourage new development to be a contemporary interpretation of the heritage assets on the site where visually connected to the heritage assets on the site.
- On sites that are isolated within or next to heritage places, and do not face a heritage streetscape, there may be potential for development at a significantly larger scale than nearby heritage buildings, provided it responds appropriately to the surrounding context.
- Ensure any new development is setback, with the massing/volumes articulated to retain key views and that the new work does not become dominant focal points within the heritage area.
- Ensure that the new development is not visually overwhelming as a backdrop when viewed from the heritage streetscapes surrounding it. The height, scale and forms of new development should ensure minimal visibility from the public realm.
- Materials and finishes should be non-reflective, and their application should not replicate the neighbouring heritage buildings.
- Ensure vehicular access uses existing thoroughfares. Where this is not possible, proposed thoroughfares should be in locations that minimise adverse affect on neighbouring heritage places.

Figure 30 Residential development, Geelong West

Filtered view of the three storey apartment development from Geelong West Park.

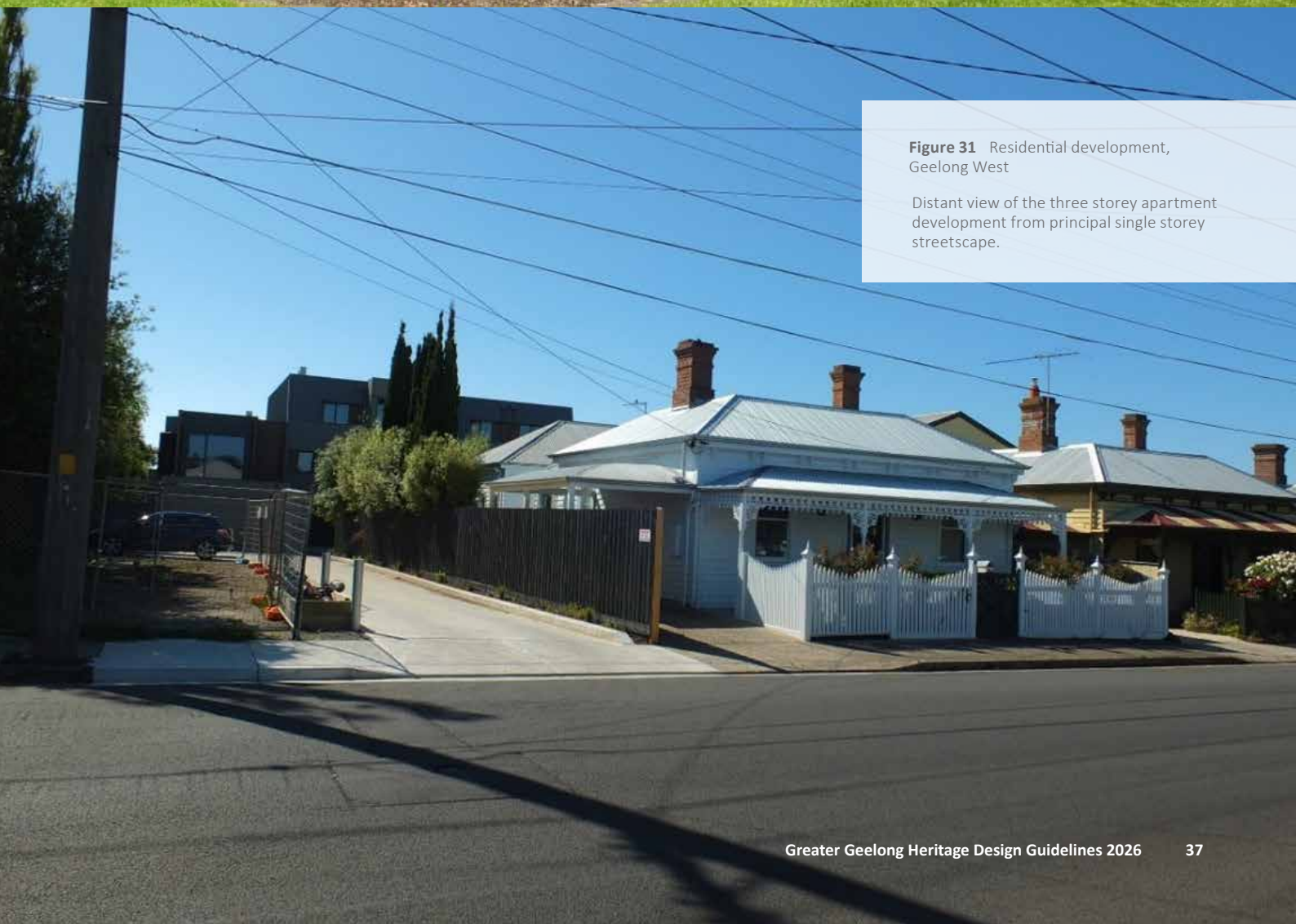


Figure 31 Residential development, Geelong West

Distant view of the three storey apartment development from principal single storey streetscape.

5.3 Commercial

Commercial infill developments

New commercial developments within a heritage context require careful attention to how the building presents to the street, particularly its elevation, height variation, fenestration, and architectural detailing, to ensure it integrates sensitively with adjacent heritage buildings. Additional consideration is also needed for taller elements, such as towers, especially where they are permitted under non-heritage planning controls.

New commercial buildings

- Ensure that the street facade of the new building aligns with the front elevations of neighbouring heritage buildings.
- The street wall height (podium) of the new building should align with the height, proportion, and façade articulation of neighbouring significant heritage buildings.
- Ensure that the detailing of the street façade is an innovative interpretation of the fenestration, wall and parapet of neighbouring significant heritage buildings. Replication of heritage details should be avoided.
- Upper floors should:
  - be set back from the street wall height by at least 6 metres.
  - respect the architectural expression and rhythm of the frontage of neighbouring heritage buildings.
  - not overhang the airspace of adjoining heritage buildings.
- The materiality and proportions of the new building must not visually overwhelm neighbouring heritage buildings.
- New buildings should maintain the prominence of neighbouring heritage buildings without visually overwhelming them.

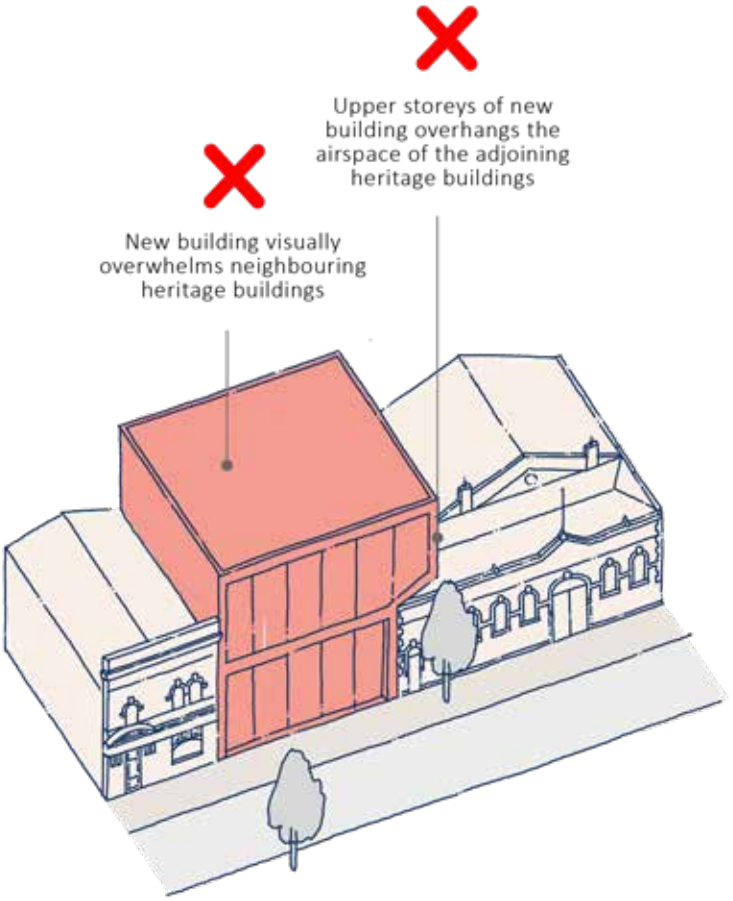


Figure 32 New commercial buildings.

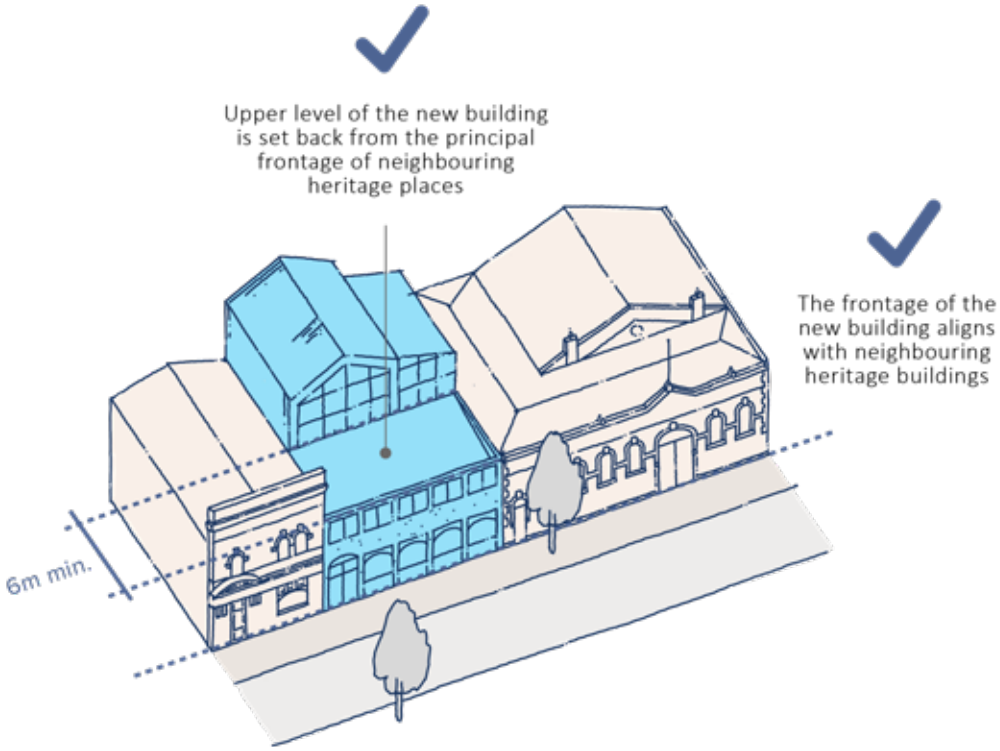


Figure 33 New commercial buildings.

Verandahs

- Verandahs may be considered to new buildings where they form a significant part of the character and appearance of neighbouring heritage buildings.
- Innovative design solutions and contemporary interpretation of verandahs on neighbouring heritage buildings are encouraged.
- Replication of original verandahs are discouraged.

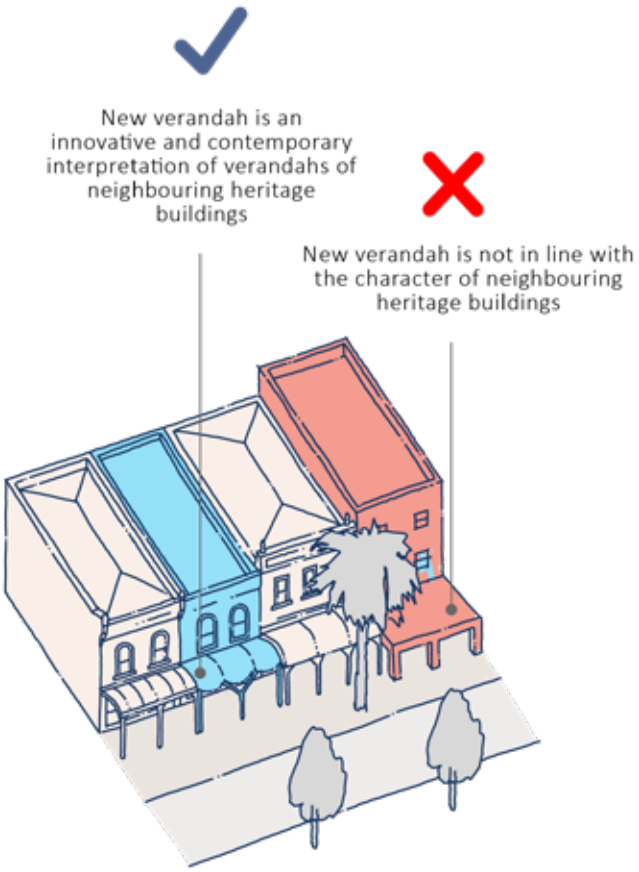


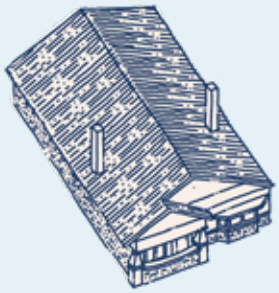
Figure 34 New commercial buildings with verandahs.

Figure 35 *Dalgety and Co. Ltd. building at 1-7 Malop Street, Geelong.*

The height, cuboid form, streamlined details of the infill podium are a respectful contemporary interpretation of the neighbouring interwar Classical Revival building

6. Exterior finishes

Treating heritage buildings with new finishes requires careful consideration of existing finishes, appropriate paint types, and colour schemes that respect the building's significance. Surface finishes, including original paint, render, or brickwork, often contribute to the historical significance of a place.



It is important to assess whether existing finishes are original and should be retained, or if early finishes could be revealed or reproduced to enhance heritage value.

Colour schemes for heritage buildings should respond to the visual characteristics and appearance of the heritage place. A variety of colours or tones should be used to pick out details such as window frames, doors and verandah fretwork.

New additions and buildings in Heritage Overlays should use materials and colours that complement the heritage character of the area.

This includes using appropriate materials, forms, and colours that are sympathetic to the surrounding heritage context. For example a dark metal wall cladding or dark or face brickwork may be visually prominent when set in a streetscape with predominantly light weatherboard clad buildings.

Painting schemes for new buildings should be carefully considered to ensure they do not detract from the heritage values.

Colour schemes for new work should be muted to mitigate visual dominance which can occur from using strongly contrasting colours or bright tones and colours.

Exterior finishes to heritage buildings

- Determine if existing paint is original, introduced, or needs to be removed or reproduced.
- Choose paints and finishes that are compatible with the building's materials and historical period.
- Prioritise breathable, vapour-permeable paints for rendered surfaces for heritage buildings.
- Retain original colour scheme wherever possible.
- Use colour schemes that reflect the architectural style and era of the building and highlight architectural details such as architraves, window frames, sashes, doors, verandahs or eaves detailing with traditional colour contrasts.
- Alternatively, apply contemporary colour in a traditional way such as contrasting the colour between painted walls and painted details.
- Avoid painting previously unpainted surfaces.
- When removing introduced paint, use only approved poultices that do not damage the underlying material.
- Avoid abrasive methods such as sandblasting, which can cause irreversible harm.

Identifying original finishes

Information about original or historically significant finishes may require specialist expertise. Historic photographs, paint scrapes and heritage colour swatches in local paint shops are some sources that may be useful.

Figure 36 *Geelong Covent Garden, Moorabool Street, Geelong*, showing introduced overpainting to the facade and the introduced shopfronts and verandah.

Figure 37 *Geelong Covent Garden, Moorabool Street, Geelong,* showing the exterior as largely originally intended. The overpainting was removed by approved poultice method, leaving the surface of the brickwork and tiles undamaged.

Exterior finishes to new buildings and additions

- Select materials and finishes that harmonise with those of the heritage building and area. This may involve the use of weatherboard profile and rendered masonry for walls where timber buildings predominate in the streetscape.
- Consideration may be given to other lightweight wall claddings that are not visually prominent and therefore do not undermine the significance of the heritage place.
- For roof cladding ensure that the pattern and material is respectful to the heritage building and/or the heritage place. Traditionally corrugated profile sheet metal roofs, and galvanised steel predominated. Today the more common equivalent is Zincalume® which is not particularly compatible with galvanised steel and remains highly reflective for a longer time period. Colorbond®, which is a pre-finished coating, may be a suitable alternative.
- For new work exposed to public view, contrast roof and wall construction, with metal cladding limited to roofs.
- Apply simple colour schemes for new work utilizing muted tones and colours without replicating historic schemes.

Figure 38 *Streetscape, East Geelong.* A Victorian dwelling (left) with a new Zincalume® roof and a Late Victorian dwelling (right) with a new galvanised steel roof.

Figure 39 New dwelling, East Geelong

Lightweight and light-toned cladding was adopted, drawing on neighbouring heritage dwellings, with the stained timber and brick construction confined to secondary features.

7. Vehicle access & accommodation

In many 19th and early 20th century heritage areas, vehicle crossovers are not traditional street elements as most residential subdivisions before World War One did not plan for front vehicular access. Lanes were commonly provided to give rear access. Even in the 1920s, garaging was usually situated at the rear to accommodate the growing popularisation of the motor car.

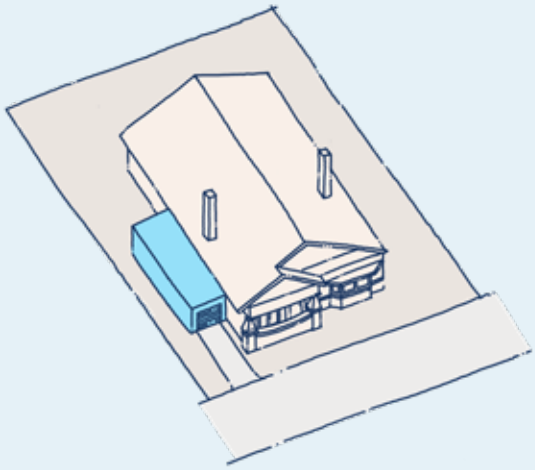


Figure 40 *Dwelling, Drumcondra.* A recessive garage to a dwelling.

New crossovers and driveways

- Avoid new crossovers and driveways to heritage buildings, particularly in streetscapes where there are few or no crossovers.
- Where required, ensure new crossovers and driveways are highly recessive, utilising existing driveways or rear lanes where possible.
- Avoid multiple crossovers to a property where this will undermine the existing setting.
- A new cross-over should be limited to a single vehicle width.
- Double vehicle driveways should be splayed to a single vehicle width at the front property boundary.
- Retain existing intact and significant kerbs and channels.
- New driveways and crossovers should be positioned to avoid loss of significant features such as original fences and trees.

Crossover and driveway materials and finishes

- Most driveways and crossovers in Greater Geelong are of concrete construction. To avoid visual prominence the concrete may require colouring in a muted tone.
- The pavement material and finish for the cross-over should be based on historical precedents where applicable or drawn from the prevailing crossover paving finish in the street.
- The finish of a new driveway should enhance the setting of the property, and so the finish will depend on the significant character of the setting.

Kerbs and channels

- Retain intact bluestone kerbs and channels.
- Replace missing bluestones to match existing in colour and profile.
- For altered streetscapes of bluestone kerbs and channels (those under 70% intactness), the existing construction and appearance may be simulated. This may be achieved through the use of Run-of-Mill (ROM) bluestone pitchers measuring 300 x 2125 x 150mm, together with grey coloured concrete trays and bases. Concrete trays and bases are to include chamfered corners and are to be constructed to a total width of 500 mm.

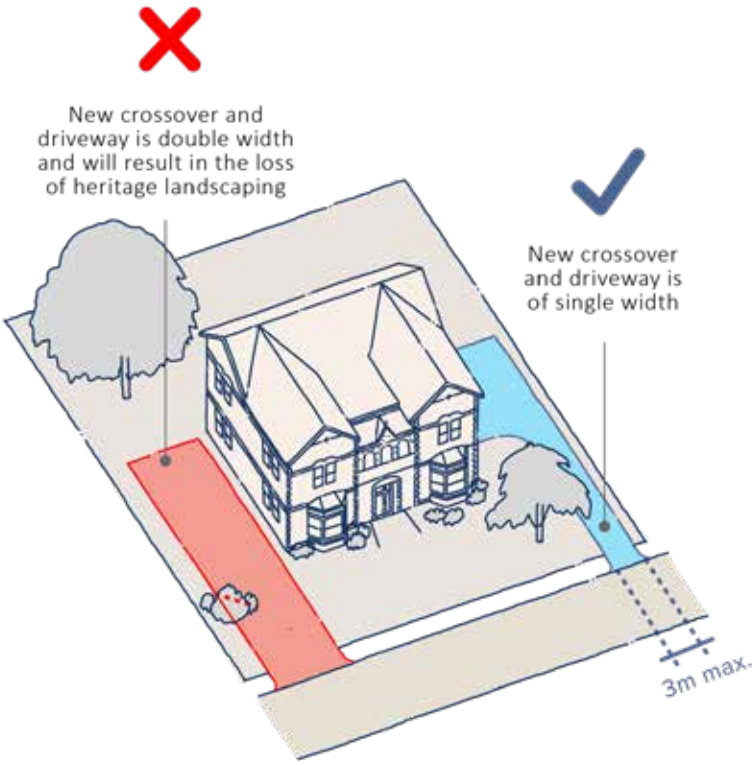


Figure 41 New crossovers and driveways.

Vehicle accommodation to heritage places

- Where possible, new carports and garages should be located at the rear of the property.
- Avoid locating new garages, carports or uncovered parking spaces either fully or partially within the front setbacks of heritage buildings.
- New garages and carports should not visually dominate or obscure heritage buildings when viewed from the public realm.
- Side located carports and garages should be setback by at least one metre from the frontage of the heritage building on the site, or the frontage of the neighbouring heritage building, whichever is further from the street boundary.
- For corner sites, where a carport or garage is proposed to the secondary street it should be aligned with the side wall plane of the heritage building.
- Existing carports and garages should not form a basis for a new replacement carport or garage in the same front or forward location.
- New garages and carports should be recessive, and match prevailing proportions, heights and forms of the heritage building or streetscape.
- New garages and carports should complement, but not mimic, features of heritage buildings.
- Materials and finishes should respect but not replicate those of the heritage building. High-quality contemporary materials are encouraged if they are sympathetic in tone and texture.
- Ensure that the eaves of a heritage building are retained when a new garage or carpark is located to the side.

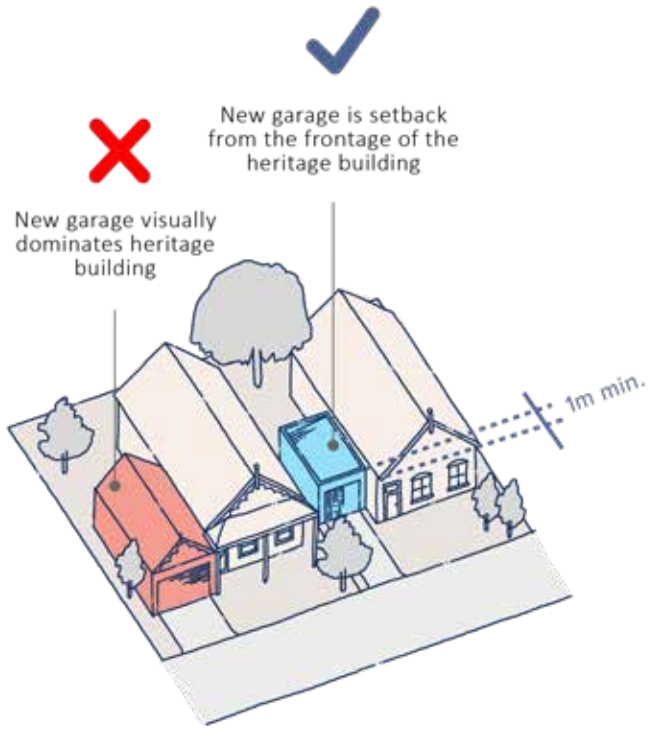


Figure 42 Vehicle accommodation setback from the heritage building front facade.

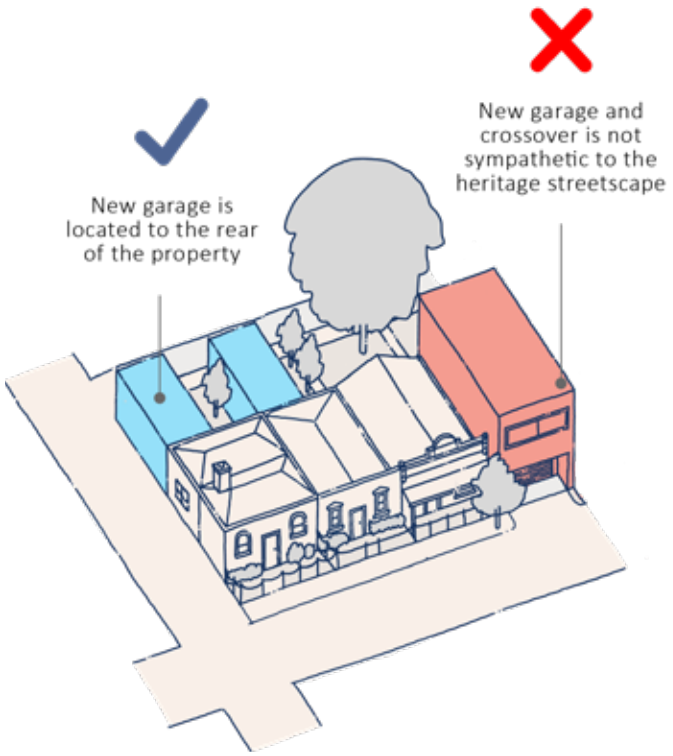


Figure 43 Vehicle accommodation to the rear of a heritage streetscape.

Vehicle accommodation to new dwellings

- A new garage or carport should not be a dominant feature as part of a new building.
- The detailing and appearance of a new garage should be integrated with the overall character of the principal elevation to avoid a blank garage wall face.

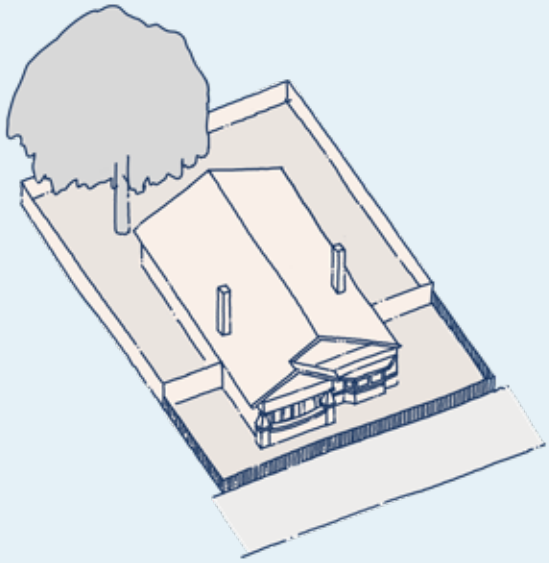
Figure 44 Dwelling, Geelong West
A recessive garage addition to a heritage dwelling.

8. Settings

Conservation requires the retention of an appropriate setting. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the cultural significance of the place.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

– Burra Charter 2013: Article 8



Heritage landscapes cover a diversity of places from private domestic gardens to public landscaped settings, including carefully designed public parks and gardens and reserves. They may also include historic rural or industrial landscapes which can demonstrate early farming, cultivation approaches, mining or other industrial practices. These Guidelines focus on the private garden settings identified as significant to a heritage place. New fences and landscaping should respect and enhance the character of the heritage place, maintaining the integrity of the streetscape and the original architectural context.

New fences

- New fences should be sympathetic to the architectural style and era of the heritage place.
- The design, materials, height, scale, visual permeability and detailing of new fences should match or complement the prevailing character of heritage fences within the precinct.
- Solid, high, or visually obstructive fences are discouraged unless they are characteristic of the original precinct.
- Use traditional materials such as timber, cast iron, brick, rendered masonry, woven wire and chain mesh as appropriate to the heritage style and local context. Modern or non-traditional materials should be avoided unless justified by the specific heritage context.
- The height of the front fence is dependent on the era and scale of the property. Traditional suburban fence heights should typically not exceed 1.3 metres, unless there is a historical precedent in the precinct.
- Security gates and other intrusive elements should be avoided unless they can be integrated sensitively and are justified by the heritage context.

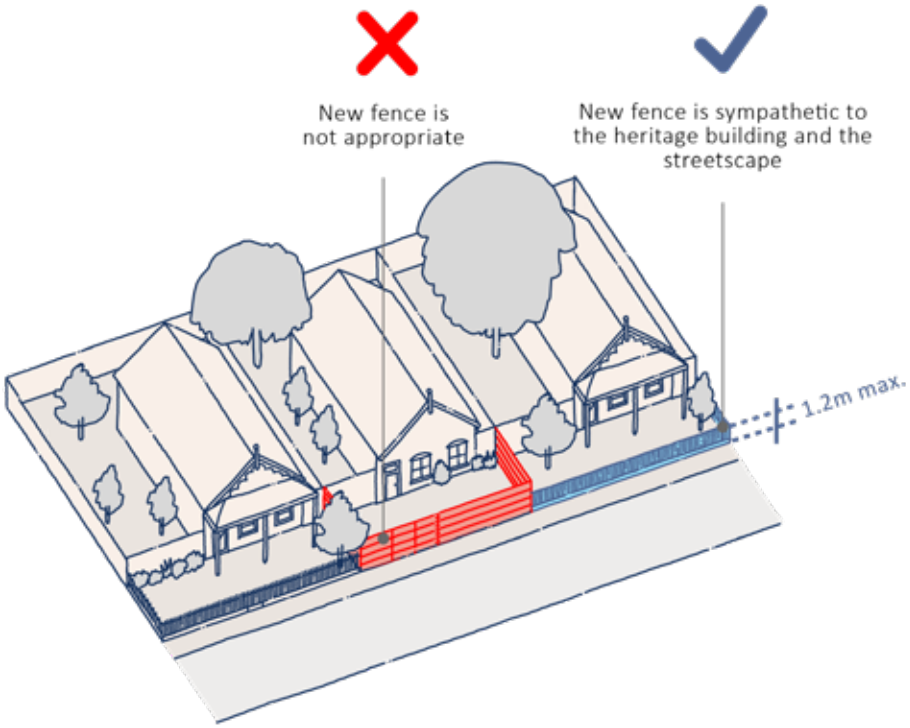


Figure 45 New fences.

Restored and reconstructed fences

- Original fences that contribute to the heritage significance should be preserved and, where necessary, restored using traditional materials and techniques.
- Where original fencing is damaged or missing, replacement sections should replicate the original design, materials, and detailing as closely as possible.
- If only part of an original fence remains new work should incorporate and respect these surviving elements.
- For heritage buildings, the reconstruction of a previous original front fence may be considered if this enhances the significance of the heritage place.
- The reconstruction should be based on historical and where applicable physical evidence.
- Where historical and physical evidence does not exist consider traditional fences of comparable heritage properties of similar design and construction.

Types of front fences

For the types of front fences that prevailed in Greater Geelong throughout the 19th and 20th centuries refer to **Appendix - Fence Styles.**

Figure 46 *Dwelling and new front fence, East Geelong*

The new visually permeable, capped timber picket front fence and gate is in keeping with the Edwardian character of the dwelling.

Heritage landscaping

- Retain original trees, hedges, garden beds, pathways, fences, and other landscape elements that are significant to the heritage character of the site. Their removal or significant alteration should only occur where absolutely necessary.
- Undertake regular maintenance of original landscape features, including trees, to preserve their condition and heritage value.
- Consider reinstating lost or altered heritage landscape features such as historic garden beds, paths, or boundary treatments.
- Ensure that new works, including paving or construction, do not damage the root systems of existing significant trees. A report from a qualified arborist should be obtained.

New landscaping

- New landscaping and tree planting should be sympathetic to the historical character of the area. Use plant species, materials, and design styles that reflect or are compatible with the period and character of the heritage place.
- Avoid introducing large, dominant, or visually intrusive elements that detract from the heritage setting. New landscape features should be subordinate to the main heritage fabric.
- Where visible from the street or public spaces, new landscaping should enhance the visual quality and historical authenticity of the streetscape.
- New trees should be planted in locations that do not obscure significant views of heritage buildings or features, or compromise the integrity of original landscape layouts.

Application considerations

It is recognised that an application for a planning permit is limited to those few heritage places where tree controls apply. This section also gives informal guidance about managing heritage landscapes and new landscaping to heritage places.

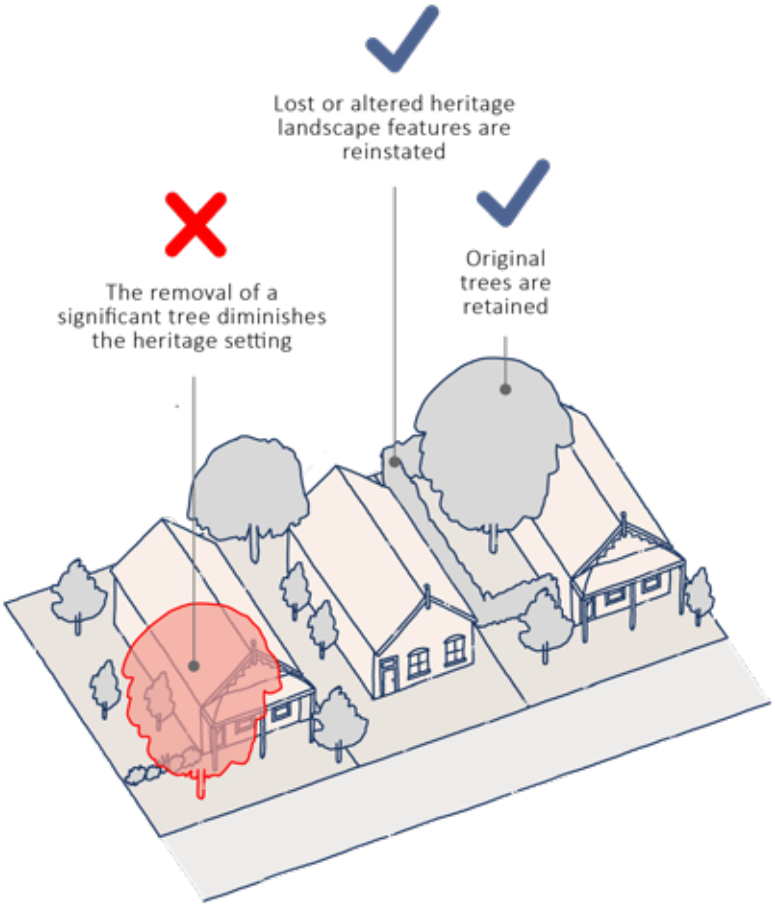
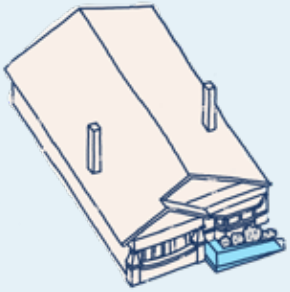


Figure 47 New and heritage landscaping.

9. Accessibility upgrades

The City of Greater Geelong advocates upgrades to heritage buildings to ensure dignified and equitable access for people with disabilities to and within the buildings, in line with the Disability Discrimination Act (DDA) and relevant building codes, standards and regulations.

Any changes to a heritage building should also be respectful of the historic fabric and the historic character.



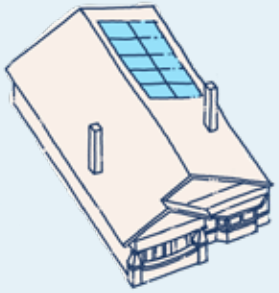
Accessibility upgrades

- Design new accessible features (ramps, lifts, accessible toilets) to be visually compatible with the heritage character.
- Use materials, forms, and details that respect the building's historic context by being streamlined in design and construction, and subtle in character.
- Upgrades to existing buildings should not involve the removal significant fabric.
- Ensure that upgrades do not visually overwhelm significant fabric or views.
- Where possible, make accessible upgrades reversible so that original fabric can be restored in the future without permanent damage.
- Where possible set access ramps away from significant walls to ensure the retention of existing subfloor ventilation. Drainage between the ramp and the wall might be required.
- Ensure that new accessible elements contribute positively to the streetscape and do not detract from the heritage significance or appearance of the precinct.

Figure 48 *Former Shenton Methodist Church (now part of Geelong High School), Geelong*. New ramp and stairs added for accessibility.

10. Sustainability

Retaining and reusing heritage buildings offers significant environmental benefits. The preservation of existing fabric of the heritage place: may reduce the carbon footprint, and avoid the loss of embodied energy that results from demolition and new construction.



Many heritage buildings can be upgraded to meet higher environmental standards without altering their historic features. Heritage places can also be adapted to include modern environmental features such as solar panels, insulation, draught-proofing, energy-efficient heating and hot water systems, water tanks, and high-performance glazing where appropriate.

Beyond energy savings, heritage buildings preserve traditional craftsmanship, materials, and techniques that reflect the values of an earlier time. They contribute to a sense of memory, identity, and place within the community, offering cultural continuity in a rapidly changing world. By valuing and adapting these spaces, we not only conserve resources but also celebrate the stories and skills embedded in our built environment.

To reduce the environmental impact of demolition and rebuild, consider:

- restoration and repair of fabric.
- appropriate adaption where a heritage place is no longer used for its original purpose.
- adapting the heritage building to be more energy efficient while retaining its heritage features.

Matters to consider, while ensuring works will not have any negative impact on significant fabric, include:

- controlling moisture.
- passive heating and cooling.
- updating existing heating systems.
- installing insulation.
- installing double or secondary glazing to windows (depending on the significance of the existing window glazing).
- installing shading devices to windows.
- installing solar panels.

Solar panels and heritage

Solar panels require careful consideration about their placement to ensure there are no heritage impacts on the character of the building. Where possible, rear roof faces are the best heritage outcome.

Solar panels

- Placement on front roofs should be avoided where possible, with alternatives explored. Installations on outbuildings such as rear garages and sheds should be considered as alternatives.
- On side roofs the panels should be as recessive from the front as possible.
- Solar panels should be framed by, and not extend beyond the roof ridgelines.
- Solar panel installations should not involve structural change to the roof.
- Solar panels should be installed flush to the roof face where they are visible from the public realm.

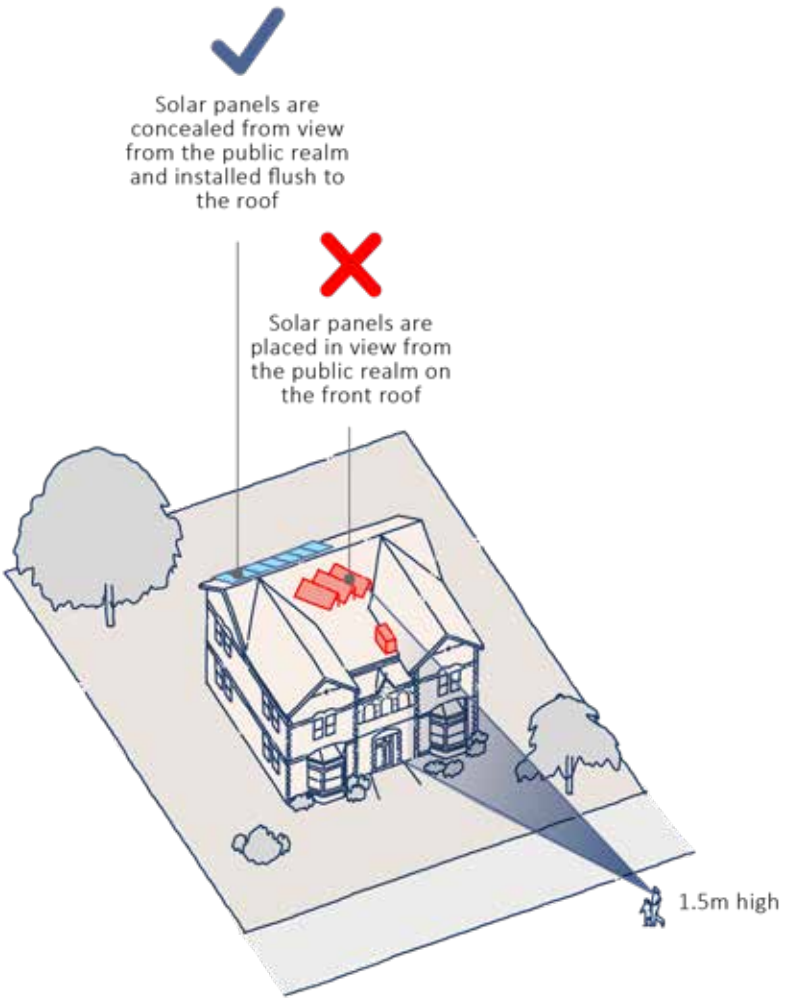


Figure 49 New solar panels.

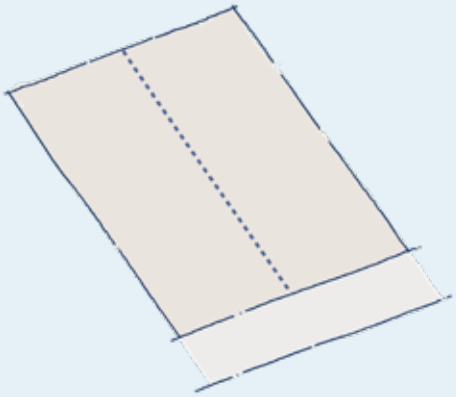
11. Subdivision & consolidation

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.

Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.

Places may have a range of values for different individuals or groups.

– Burra Charter 2013: Article 1.2



Subdividing properties within a Heritage Overlay is a complex process that requires careful consideration of the existing heritage character. The primary goal is to conserve and enhance the cultural significance of heritage places while allowing for appropriate new development.

The significance of a heritage place is expressed in its original context and interrelationship between significant elements such as buildings, structures, fences, landscapes, and views.

Subdivision and consolidation

- Retain and protect buildings, landscape features, fences, and trees that contribute to the heritage value of the site on one title.
- Subdivision should not diminish the significance of heritage landscapes and gardens, or heritage buildings.
- Consolidation should reunite significant elements of a heritage place on one title.
- The interrelationship between the elements of significance should be maintained, including the visual setting and views of and between significant elements on the site, and views from the public realm.
- Subdivision should not be used as a justification for loss of heritage fabric.
- The subdivision of a significant heritage building should ensure that the significant exterior is retained as originally intended. Ensure that the exterior fabric forms Common Property so that it can managed in a uniform way.

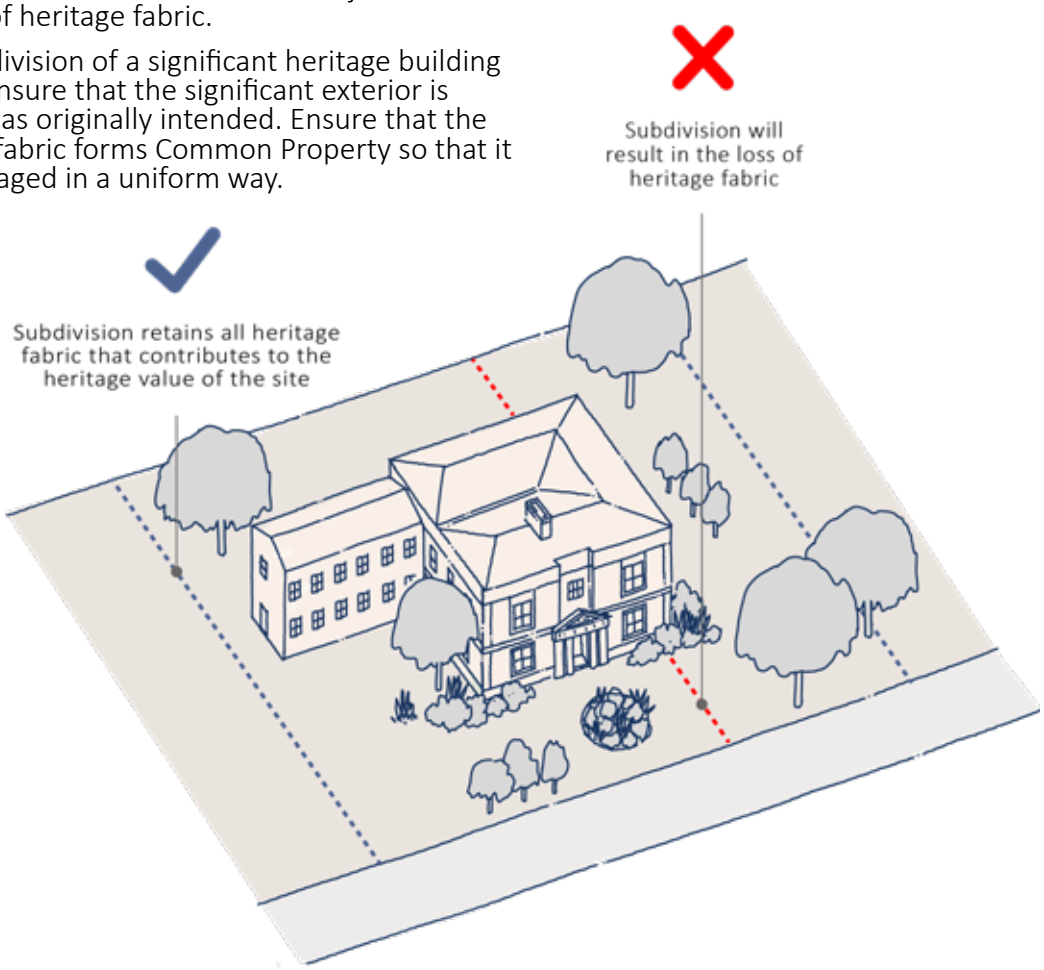


Figure 50 Subdivision and consolidation.

Heritage subdivision patterns

- Where original or historic boundaries exist, they should be used.
- Subdivided lots should reflect the prevailing subdivision pattern of the heritage area.
- Very narrow allotments that vary from the prevailing allotment pattern should be avoided.
- Rear subdivisions may ensure the retention of the existing heritage character as viewed from the public realm.

Airspace above heritage

- Avoid subdividing airspace above heritage buildings for the purpose of development (such as cantilevering a development over a heritage building from the side or rear as part of the proposed subdivision).

Application considerations

A conservation management plan (prepared by a suitably qualified heritage consultant and in accordance with the Australia ICOMOS Burra Charter) should proceed a major development and subdivision of a large or complex site.

For a major subdivision, meaningful conservation of the heritage place should form a tangible outcome of the proposal.

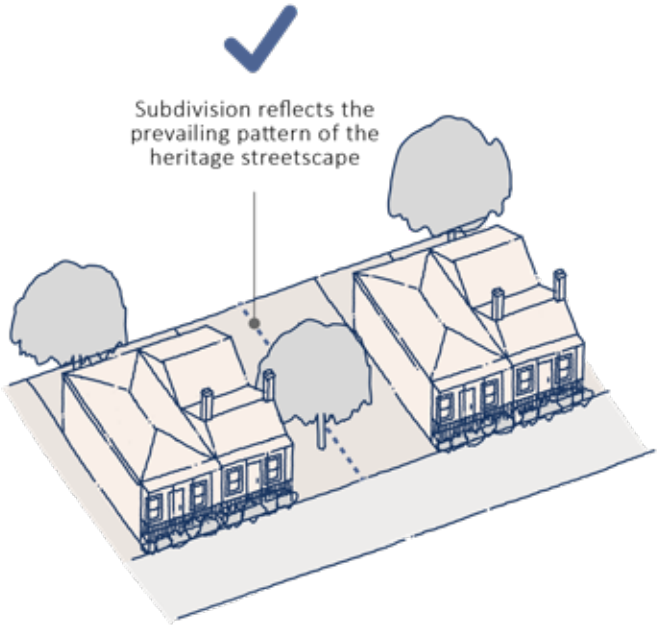


Figure 51 Heritage subdivision patterns.

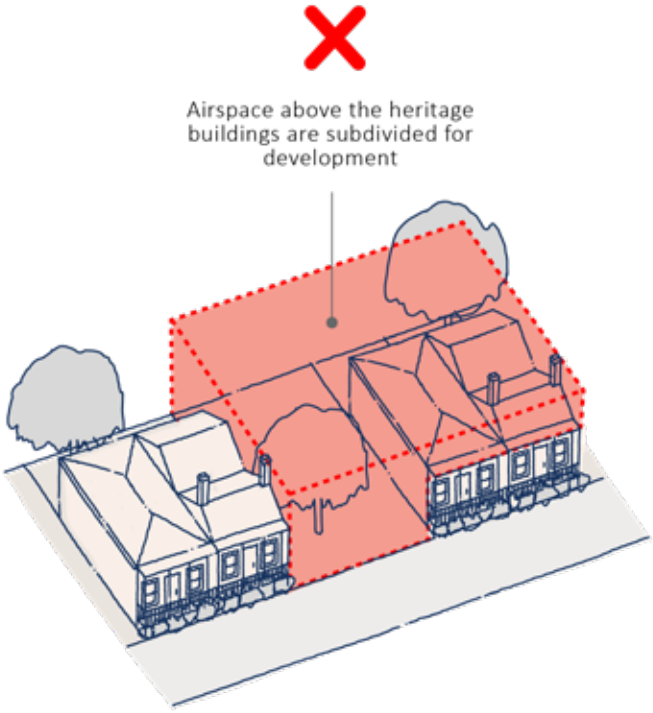


Figure 52 Subdivision of airspace above heritage.

Appendices

Architectural styles

The architectural style of a heritage building is understood through interpretation of its characteristics.

The following information has been adapted from Recognising Heritage Styles, Planning Institute of Australia, Planet Program by Dr. David Rowe.

Most heritage buildings are often defined by their architectural style which can express:

- Aesthetic/design ideas of a particular architect, designer, or owner.
- Functional role.
- Social influences.
- Historical associations.
- Technological developments and achievements.
- Local environmental conditions.

Characteristics of architectural style may include:

- Building composition (the articulation of the parts of a building).
- Shape and form.
- Scale.
- Structure.
- Construction materials.
- Details.
- Colours (exterior and interior).
- Textures (exterior and interior).
- Decoration.

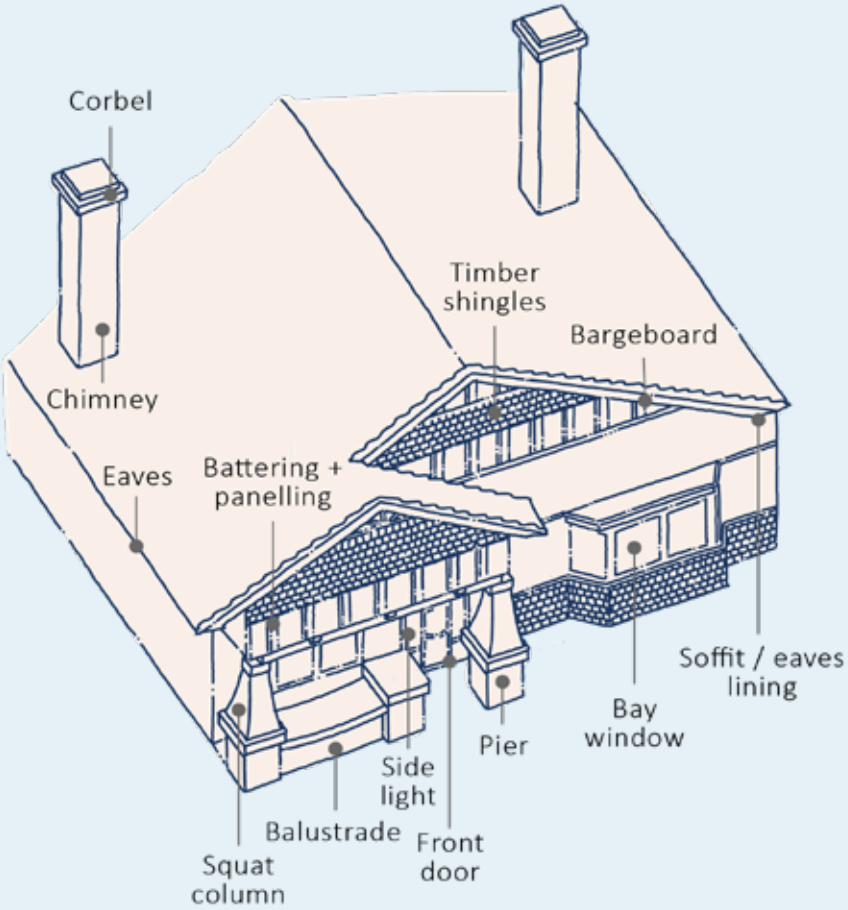


Figure 53 Characteristics of a heritage dwelling.

Georgian

The Georgian style was the basis for most architecture in Australia from 1788 until the mid-19th century. The style reached Geelong through architects including Charles Laing.

Figure 54 *Lunan, Drumcondra* (source: City of Greater Geelong).

Key Characteristics:

- Symmetry and rectangular form.
- Broad medium-pitched roof forms, with hipped roofs being most common.
- Simple Chimneys.
- Verandahs under main roof.
- Modest eaves or roofs concealed by parapets.
- Human Scale (not monumental).
- Smooth textured exposed masonry or rendered walls. Also, timber clad walls of vertical planks or slabs.
- Timber roof shingles, Morewood & Rogers galvanised roof tiles, slate or corrugated galvanised steel roof cladding.
- Rectangular, timber framed multi-paned casement or double hung windows.
- Panelled timber front door with fanlight or transom light.
- Classical detailing including portico, pediment and/or pilasters, often highlighting the main entrance.
- Quoinwork on building corners.

Early Victorian

Early Victorian is a generic term applied to cottages commonly built in the earliest parts of Geelong and suburbs following Colonisation until the mid 19th century. Symmetrical in composition, they take on a broad number of Georgian features, often in a humble and vernacular way.

Figure 55 *Early Victorian dwelling, Geelong West, 2008.*

Key Characteristics:

- Symmetrical and simple front facades.
- Hipped or gabled roof forms, often of 30 degree pitch.
- Front projecting verandahs with skillion, ogee or concave profiles.
- Simple and limited (if any) iron lacework or timber valances to timber verandah columns.
- Ogee or half round gutters with circular downpipes.
- Rectangular timber framed double hung windows (single windows).
- Central timber framed front doorways with four panelled doors, commonly with highlight above.
- Predominantly simple chimneys.
- Slate or galvanised corrugated steel roof cladding.
- Square or beaded edged timber weatherboard wall cladding or face brick, stone or rendered wall construction. Rendered wall construction may feature ruled ashlar markings (a smooth rendered wall with lines simulating blockwork).
- Decorative timber joinery or rendered mouldings to openings.

Mid and Late Victorian

From the 1860s, building materials such as bricks, cast iron and window glazing became more freely available. The possibility of using and enhancing a building with exposed multi-coloured brickwork, in conjunction with a graceful array of iron lacework resulted from the advances in technology and industrial processes.

Figure 56 *Corona, Newtown.*

Key characteristics:

- Symmetrical facades.
- Hipped or gabled roof forms with a pitch of 30 degrees.
- Front verandahs in skillion, ogee, concave, convex and bullnosed forms (the bullnosed forms were typically Late Victorian).
- Slate or galvanised corrugated steel roof cladding.
- Ogee form or half round gutters.
- Square edged or beaded timber weatherboard wall cladding, polychrome brick wall construction or rendered wall construction.
- Rectangular timber framed double hung windows, including front tripartite windows (windows with flanking narrow sidelights).
- Central timber framed front doorways with four panelled timber doors and sidelights and highlights.
- Decorative timber or rendered joinery (moulded window and door architraves).
- Decorative timber eaves brackets, often with panelling and paterae between.
- Complex and decorative chimneys rendered or polychrome brickwork (mid Victorian).
- Face red brick chimneys, often with strapped and/or corbelled tops (late Victorian).
- Sometimes decorative cast iron roof ridge ornamentation & finials.
- Cast iron or timber verandah columns adorned with cast iron valances and brackets.
- Cast iron palisade fences (often for more substantial, brick houses) and timber picket fences.
- Timber picket fences (often for modestly scaled timber houses).

Victorian Italianate

Italian landscape and architecture had a large influence on late 18th and early 19th century design. In the early 1800s, Pattern Books spread the styles that were to have a considerable influence on the development of both substantial mansions and more modest examples of the style. These houses took on Gothic-like asymmetrical compositions, with a projecting hipped or gabled roof or faceted bay and flanking front verandah.

Figure 57 *Dwelling, Geelong.*

Key characteristics:

- Asymmetrical front facades (or symmetrical compositions with a major asymmetrical element such as a tower or projecting bay).
- Towers, often square and either with pyramidal roofs or flat roofs with parapets.
- Projecting faceted bays.
- Hipped or gabled roof forms of medium pitch clad in slate or galvanised corrugated steel.
- Ogee or half round gutters.
- Polychrome brick wall construction, stone wall construction or smooth rendered brick which may feature ruled ashlar markings. Regional examples were also commonly constructed of horizontal timber weatherboards.
- Skillion, concave, convex or arcaded verandahs or colonnaded loggias.
- Architectural detailing following Mid-Late Victorian styles.
- Timber framed double hung windows, arranged singularly or in projecting faceted bays, and often full length.
- Four or six paneled timber front doors with sidelights and highlights.
- Decorative detailing including quoinwork and Classical elements (including window pediments).
- Polychrome brick or rendered chimneys with decorative tops.
- Cast iron palisade fences or timber picket fences.

Victorian Gothic

Gothic architecture was one of the most important and enduring architectural styles of the 19th century. Domestic architecture saw a holistic approach to attractive settings of buildings and landscapes, a recurring element being the small picturesque Gothic house.

Figure 58 *Hawthorne, Newtown.*

Key characteristics:

- Asymmetrical compositions, often with projecting front gable with bay window.
- Steeply pitched gable roof forms having decorative timber bargeboards.
- Slate or galvanised corrugated steel roof cladding.
- Projecting gabled dormers in main roof forms.
- Brick, stone or rendered masonry wall construction.
- Quoining to masonry walls.
- Pointed arched or Tudor arched openings.
- Square headed window openings with label moulds above.
- Timber framed double hung or casement windows, commonly multi-paned.
- Medieval chimneys, being elongated and solid and multi-faceted.
- Timber finials and pendants in the gable ends.
- Decorative timber bargeboards in the gable ends.
- Projecting faceted bay windows and oriel windows.
- Projecting skillion or concave verandahs with simple timber or cast iron verandah valances and brackets.
- Timber picket fences.

Victorian Boom

The economic boom of the 1870s and 1880s brought about by the gold rushes of previous years centred mainly on large Australian towns and cities which flowed into a lavish “boom” style architecture which reached its most flamboyant heights in “Marvellous Melbourne”.

Figure 59 *Miharo, Newtown.*

Key characteristics:

- Asymmetrical front facades (or symmetrical compositions with a major asymmetrical element such as a tower or projecting bay).
- Towers, often square with elaborate parapets or projecting faceted bays.
- Complex hipped or gabled roof forms of medium pitch clad in slate or galvanised corrugated steel.
- Ogee or half round gutters.
- Elaborate rendered brick chimneys.
- Six panelled timber doors with sidelights and highlights having decorative etched red and blue glazing.
- Smooth rendered wall construction.
- Skillion, concave or convex verandahs or arcaded or colonnaded loggias.
- Lavish stuccoed ornamentation on parapets and verandahs, or loggias, including Classical elements, orbs and urns, and/or cast iron verandah valances, brackets, valances and columns.
- Elaborately stuccoed chimneys.
- Highly elaborate cast iron palisade fences.

Queen Anne

The Queen Anne style was characterised by the return of some of the vernacular stylistic ideals of earlier English domestic architecture, which was inspired by the Arts and Crafts Movement. Locally, in spite of the style's name, the Queen Anne Revival had only a passing resemblance to the classical English red brick style.

Figure 61 *Pevensey House, Geelong.*

Key characteristics:

- Asymmetrical compositions.
- Complex hipped and gabled roof forms clad in Marseilles terra cotta tiles, or galvanised corrugated steel.
- Terra cotta roof ridge decoration and terra cotta finials.
- Unpainted red brick wall construction, often relieved with roughcast wall planes (under eaves or in gable ends).
- Bowed projecting bay windows.
- Oval or round windows.
- Timber framed, casement or double hung windows with leadlighted highlights, sometimes with segmentally arched heads.
- Oriel windows.
- Brick mouldings;
- Dominant face red brick chimneys, commonly strapped with multi-corbelled tops and terra cotta pots, or with rendered tops.
- Corner towers with conical or pyramidal roofs.
- Decorative timber fretwork, brackets and posts to verandahs.
- Timber shingling.

Federation

The Federation Villa combined the characteristics of Queen Anne, with other stylistic influences of the period, including Art Nouveau and Arts and Crafts design, as well as addressing local climatic conditions as advocated by the architects of the 1880s. Art Nouveau appeared in Federation style houses in window glazing, carvings, verandah details and especially in furniture and fittings in the form of stylized tulip motifs and often Australian flora and fauna.

Figure 62 *Dwelling, Geelong* (source: City of Greater Geelong).

Key characteristics:

- Horizontal emphasis on sheltering, projecting complex hipped and gabled roof forms which was based on the forms of the Australian Colonial Homestead.
- Terra cotta roof tiles. Regional variations included galvanised corrugated steel roof cladding (sometimes painted red) or slate.
- Asymmetrical and three-dimensional composition of the overall form of the building (not just the street elevation). The most common composition was a broad recessive hipped roof with projecting front and side gables linked by a return verandah. Other roof forms may include gambrel roofs.
- Corner or diagonal emphasis (chamfered building corner, verandah accentuation, diagonal roof feature).
- Dominant strapped brick chimneys with corbelled tops and terra cotta pots, or with rendered tops and bases.
- Decorative ridge cappings and finials.
- Attic balconies and dormers.
- Return verandahs (incorporated as part of the main roof or as separate roofs), with decorative timber fretwork and valances often incorporating stylized Tulip motifs or similar details, and timber posts (square, chamfered or turned).
- Rectangular timber framed, double hung or casement windows, often paired or in banks of three, sometimes arranged in projecting rectangular or bowed bays in gable ends and under verandah corners.
- Panelled front doors.
- Decorative timber joinery and eaves brackets.
- Rough cast areas on walls or as gable infill with decorative timber joinery.
- Small round windows.
- Window hoods supported by decorative timber brackets;
- Leadlighting in upper lights of windows, doors and sidelights, often with Australiana motifs (Kangaroos, Kookaburras, etc.).
- Face red brick wall construction accentuated by rendered horizontal bands.
- Rounded timber picket or capped timber picket fences, sometimes with detailing to match the detailing of the house (ie. Verandah valance). Other fences include timber post and woven wire.

Edwardian

Edwardian styled house is less elaborate and complex than the Federation Villa. These houses in Geelong typically have a single decorative street façade and are more two dimensional in overall composition.

Figure 63 *Dwelling, Geelong West.*

Key characteristics:

- Asymmetrical compositions, with a recessive hipped or gabled roof form, and a gable and front verandah that projects towards the street. Alternatively, broad hipped, gabled or gambrel roof forms.
- Galvanised corrugated steel roof cladding (sometimes slate).
- Strapped and/or corbelled brick chimneys (pressed red brick chimneys were common) with terra cotta pots.
- Timber or masonry walls.
- Skillion, convex or bullnosed verandahs at the front. Alternatively, the front verandah may be an extension of the main roof.
- Decorative timber verandah valance fretwork and brackets.
- Rectangular timber framed double hung windows (sometimes with highlights).
- Four panelled front doors, commonly with highlight and sidelights.
- Timber joinery and roughcast gable infill.
- Timber window hoods.
- Timber eaves brackets with paneling and paterae between.
- Rounded timber picket or capped timber picket fences, sometimes with detailing to match the detailing of the house (ie. Verandah valance). Other fences include timber post and woven wire.

Interwar Bungalow

The interwar Californian Bungalow style primarily has its origins in American Bungalows that promoted an idealistic, outdoors-oriented relaxed lifestyle, as identified in the low-pitched roofs with broad eaves, sleep-outs, pergolas and breezeways. During the 1920s, the Australian version became largely standardized, being largely constructed in brick in Melbourne, but often in timber weatherboards in regional cities and towns.

Figure 64 *Dwelling, Geelong.*

Key characteristics:

- Low-pitched gable hipped or jerkin head roof forms.
- Galvanised corrugated steel or terra cotta tile roof cladding.
- Street-facing gable
- Taper-cut barge board
- Gable ventilator
- Projecting faceted bay windows.
- Timber framed double hung windows, arranged singularly, in pairs or in banks of three.
- Shingling, especially in the gable and around the bay window
- Wide eaves often with exposed timber rafters.
- Plain rectangular red brick chimneys with soldier course cappings or simple projecting brick cappings.
- Brick, timber weatherboard or roughcast wall construction.
- Broad gabled or flat roofed verandahs supported either grouped or singular posts (mainly of timber construction), concrete columns or solid piers. The posts, columns and piers were often supported by face or rendered brick pedestals. Some bungalows are supported by pylons of roughcast render. Verandah variations included flat roofed porches, including projecting front porches supported by columns.
- Flat timber picket, capped timber picket, timber post and woven wire or low solid brick front fences, or fences with brick piers having geometric trussed steel panels between, or timber post and cyclone wire fences with timber cappings.

Moderne

The interwar period also heralded the rise of an architecture that departed from past styles and emphasised 'functionalism' and clean lines, epitomizing a radical progressive image. The non-conformist streamlined buildings featured asymmetrical masses of simple geometrical shapes with horizontal banded 'ribbon' windows that terminated into round bays, with solid parapets or parapets defined by steel tubing that resembled ocean liners than suburban houses.

Figure 65 *Dwelling, Hamlyn Heights* (source: City of Greater Geelong).

Key characteristics:

- Asymmetrical massing with the emphasis on horizontal lines broken by occasional vertical motifs including chimneys or stairwells.
- Low pitched hipped roof forms clad in tiles.
- Plain projecting eaves or solid or tubular steel parapets.
- Streamlined horizontal bands of windows.
- Chevron motif (inverted V pattern) – Art Deco detailing.
- Applied, stylized high-relief Art Deco motifs.
- Stepped and rounded non-functional architectural elements (Art Deco).
- Large areas of glazed windows, often featuring curved glazing in building corners or projecting bays, or more conservatively, square corner windows.
- Low solid brick front fences, or fences with brick piers and geometric steel trussed panels.

Late-Interwar and Post-war Bungalows

The immediate years after the Second World War from 1945 witnessed shortages in construction materials and skilled labour. Local Government regulations were tightened for domestic building, whereby minimum occupancy, room sizes and overall allotment areas were prescribed. This caused a shrinkage of creative house designs and subsequently a decrease in design quality.

Figure 66 *Dwelling, Geelong* (source: City of Greater Geelong).

Key characteristics:

- Asymmetrical compositions, often with an emphasis on horizontal lines through the projecting eaves, banks of windows, and flat roofed porches.
- Low pitched hipped and gabled roof forms.
- Brick veneer wall construction or sometimes timber weatherboard cladding.
- Concrete tiled roof cladding, or for timber dwellings, sometimes galvanised corrugated steel painted red or green.
- Broad plain eaves.
- Timber or metal framed double hung windows, often arranged in pairs or in banks of three at the front. The windows were often larger than those of Bungalows of the 1920s and early 1930s.
- Plain brick chimneys.
- Projecting flat roofed porches.
- Low solid brick front fences, or fences with brick piers and geometric steel trussed panels.

Postwar Modernist

A more creative response to the postwar housing boom celebrated open-planned living, eschewing the compartmentalized approach of earlier years with an absence of hall ways, combined living and dining rooms, and floor to ceiling windows to bring the outside within.

Figure 67 *Dwelling, Hamlyn Heights.*

Key characteristics:

- Open floor plans, with combined living and dining areas (sometimes with the living area sunken).
- Shallow-pitched gabled roof forms, hipped roof forms, flat roofs and butterfly roofs.
- Tiled or sheet metal roof cladding.
- Brick veneer and timber wall cladding.
- Floor to ceiling timber framed windows.
- Feature crazy stone chimneys and base walls.
- Terraces with deliberate landscape connection between the inside and outside.
- Integrated carports.

Fence styles

Under Clause 43.01 (the Heritage Overlay) of the Greater Geelong Planning Scheme, a planning permit is required to construct a fence if visible from a street (other than a lane) or public park.

Fences should be designed and constructed in a way that is sympathetic to the character of the heritage place.

This section provides guidance on the basic architectural styles for properties in Greater Geelong, and the traditional types of front fencing applicable to that style or era.

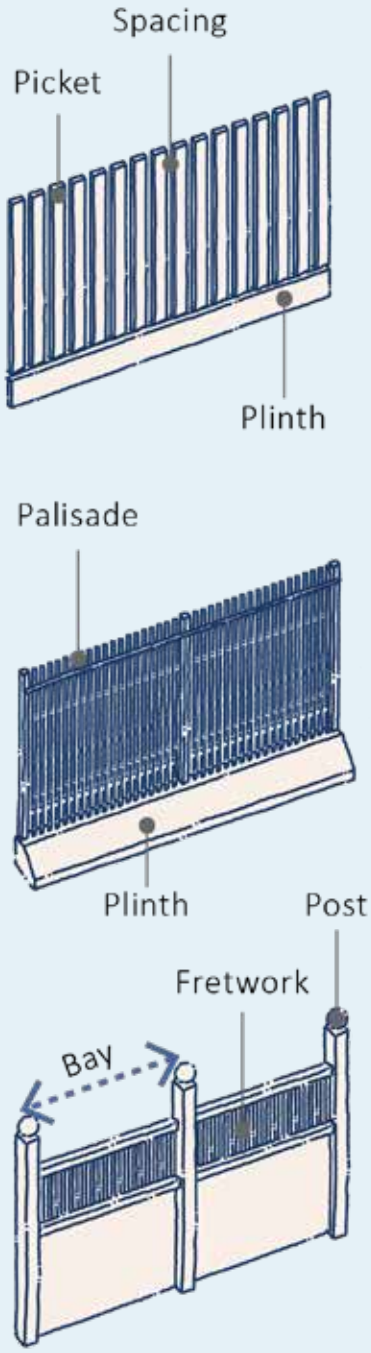


Figure 68 Illustration of the standard elements of a fence construction

Victorian dwellings

Pointed timber pickets

Pointed timber picket fences are commonly associated with Early, Mid and Late Victorian styled dwellings, built from the mid 19th century until c.1900, although variations in picket fencing continued into the early 20th century. Mid and some late 19th century picket heads were rudimentary, mainly being V-shaped or sometimes flat.

From the 1860s there were a number of more decorative picket heads available. The picket detail design was usually governed by the era of the fence construction as much as the simplicity or elaboration of the dwelling or building.

Spacings between the pickets varied between 25 and 50mm. Sometimes smaller pickets were added between the primary pickets for additional screening and decoration. Occasionally there are concerns about the potential for vandalism and the pickets being removed.

In these cases, hoop iron can be attached along the front of the pickets (where the pickets are attached to the rails).

Picket fences were constructed with or without a timber plinth. Where plinths were constructed, they were usually within the range of 140-190mm in height. Masonry bases are sometimes sought for fence reconstructions and new fences given raised garden beds behind. Any masonry plinths should not be visually dominant and they should be in proportion with the overall fence design (being no more 1-2 courses in height).

Posts were usually expressed (slightly projecting from the fence bays) and sometimes there were less decorative and smaller intermediate posts. The posts were capped in a range of ways depending on the era and elaboration of the fence design: from pointed and rounded cappings, to projecting moulded timber cappings, timber orbs or cast iron cappings.

Gates were either of a picket design similar to the fence bays or different timber designs often with timber base panelling to emphasise the entry point. In most situations, these fences were no higher than 1200-1300mm.

Figure 69 Victorian dwelling with pointed timber picket fence, expressed posts with decorative cappings and timber gate. Source: Emerald Museum.

Figure 70 Late Victorian styled brick dwelling with pointed timber picket fence.

Figure 71 Unpainted timber picket fence with hoop iron used to reinforce the pickets

Cast iron palisade

Cast iron palisade fences were common from the 1860s because iron foundries had been established which gave greater access to this material. These types of fences are mainly associated with substantial masonry (face brick, stone or rendered) mid and late Victorian and Victorian Italianate dwellings. While new cast iron palisade fences are often proposed, the lack of an existing cast iron fence may be an indicator that the original fence was of timber construction. A lack of cast iron palisade fences in the area might further suggest that they were not a traditional feature.

They commonly featured masonry plinths (usually one-two courses high with a smooth finished or rendered capping).

In some cases, substantial cast iron or masonry (stone or rendered) posts were constructed that emphasised gate openings and property corners. They were often crowned with decorative cast iron cappings, orbs or urns.

For the fence bays, there was a range of palisade heads, from simple to more decorative. Sometimes, a particular palisade head was common to an area due to the popularity and/or proximity of the iron foundry.

Gates also matched the design and construction of the fence.

The height of these fences varied, from 1200-1300 mm for modest Victorian dwellings, to approximately 1800 mm for two storey brick dwellings on larger allotments.

Figure 72 Substantial late Victorian brick dwelling with iron palisade fence having cast iron piers and bluestone plinths.

Federation & Edwardian dwellings

Pointed timber pickets

Pointed timber picket fences continued to prevail for some Federation and Edwardian dwellings in the very early 20th century. In addition to pointed pickets, rounded and other picket heads were usually associated with Federation and Edwardian styled dwellings.

Spacings between the pickets varied between 25 and 50mm. Sometimes smaller pickets were added between the primary pickets for additional screening and decoration.

Picket fences were constructed with or without a timber plinth. Where plinths were constructed, they were usually within the range of 140-190mm in height. Masonry bases are sometimes sought for fence reconstructions and new fences given raised garden beds behind. Any masonry plinths should not be visually dominant and they should be in proportion with the overall fence design (being no more 1-2 courses in height).

Posts were usually expressed (slightly projecting from the fence bays) and sometimes there were less decorative and smaller intermediate posts. The posts were capped in a range of ways depending on the era and elaboration of the fence design: from pointed and rounded cappings, to projecting moulded timber cappings, timber orbs or cast iron cappings.

Gates were either of a picket design similar to the fence bays or different timber designs often with timber base panelling to emphasise the entry point.

Figure 73 Edwardian dwelling with pointed timber picket fence. Source: News of the Week, 1919.

Figure 74 Rounded timber picket fence to a Federation era dwelling.

Flat timber pickets

Sometimes associated with Federation and Edwardian styled dwellings are rudimentary versions of flat timber.

Picket spacings were around 25mm and the pickets tended to be wider for interwar properties. A timber plinth traditionally formed the base to these types of fences, being approximately 140 – 190mm in height.

Gates often matched the flat timber picket design of the fence, or were of varying timber design or of scrolled metal and wire construction.

Figure 75 Flat timber fence to an Edwardian era dwelling.

Picket fences with fretwork cappings

Sometimes associated with Federation and Edwardian styled dwellings are rudimentary versions of flat timber.

Picket spacings were around 25mm and the pickets tended to be wider for interwar properties. A timber plinth traditionally formed the base to these types of fences, being approximately 140 – 190mm in height.

Gates often matched the flat timber picket design of the fence, or were of varying timber design or of scrolled metal and wire construction.

Figure 76 Details of Federation era picket fence with fretwork capping.

Picket fences with simple cappings

Like the flat timber picket fence, simply-capped timber picket fences were most common during the Federation and interwar eras. Sometimes, cut-out decorations defined some of the Federation era pickets (this decoration was taken from the verandah valance of the dwelling where applicable).

Timber plinths formed the base construction to a height between 140 and 190mm. Expressed timber posts projected beyond the timber capping, being finished in a range of designs. With all timber picket fences before World War 2, the pickets were arranged vertically.

Picket spacings were usually around 25mm.

Gates were usually of similar design and construction as the fence bays, or were a panelled timber gate having an open fretwork upper panel. Sometimes they were of scrolled metal and wire construction, or were of varying timber design or of scrolled metal and wire construction.

Figure 77 Edwardian styled dwelling having a timber picket fence with a simple capping.

Ripple iron and timber fretwork

Sometimes associated with Federation and Edwardian styled dwellings are rudimentary versions of flat timber.

Picket spacings were around 25mm and the pickets tended to be wider for interwar properties. A timber plinth traditionally formed the base to these types of fences, being approximately 140 – 190mm in height.

Gates often matched the flat timber picket design of the fence, or were of varying timber design or of scrolled metal and wire construction.

Figure 78 Detail of Federation era ripple iron and timber fretwork fence, wtih scrolled metal and wire vehicular and pedestrian gates.

Woven wire

In 1899, the Cyclone Woven Wire Fence and Gate Company commenced the production of woven wire. For some Federation and Edwardian styled houses, woven wire was used in conjunction with timber posts, rails and plinths, or more substantial masonry piers and plinths, reflecting the design, construction and proportions of the property.

Gates were tubular steel and scrolled metal with woven wire infill.

Figure 79 Capped timber post and woven wire fence. Source: News of the Week, 1916.

Figure 80 More substantial woven wire fence to large property with rendered piers and brick plinths.

Interwar dwellings

Flat timber pickets

Some interwar Bungalow styled dwellings traditionally featured wide flat timber picket fences. The picket spacings and construction of a plinth and gate details were similar to the flat timber picket fences built during the Federation era.

Figure 81 Flat timber picket fence to an interwar bungalow styled dwelling.

Capped timber pickets

Like some Federation styled dwellings, capped timber picket fences up to a height of 1300mm were a feature of interwar Bungalow styled dwellings.

Figure 82 Capped timber picket fence to an interwar bungalow styled dwelling.

Woven wire

The timber post and rail and woven wire fences built towards the later period of Federation styled dwellings were also popular for interwar bungalow styled dwellings.

Figure 83 Timber post and rail, and woven wire fence to an interwar bungalow styled dwelling.

Chain mesh

From 1914, chain wire mesh was available. Also known as Cyclone wire, fences with this type of mesh design became popular during the interwar period. They were often capped with timber cappings, with low timber plinths and rudimentary, expressed square timber posts.

Gates were usually of open, geometric steel design.

Figure 84 Interwar bungalow styled dwelling with a capped timber post and chain mesh front fence having open geometric steel gate.

Low solid masonry

Another popular early 20th century fence type, including for some interwar bungalow styled dwellings, was solid brick fences. These fences still allowed views to the front garden. The designs of solid fences varied depending on whether they were built in the early or later interwar period. Some early interwar era fences reflected the design and construction of the dwelling in some way (such as the balustrade curve of the verandah).

Gates were often open steel with geometric patterns.

The overall height of these types of fences was usually between 600 and 1000mm.

Figure 85 Interwar solid brick fence, being sufficiently low not to obstruct the view to the front garden.

Modern and post war bungalow

Low solid masonry

Common for Modern and postwar bungalow styled dwellings were solid brick fences. They were usually simple in design.

Gates were often open steel with geometric patterns.

The overall height of these types of fences was usually between 600 and 1000mm.

Figure 86 Low solid brick fence to late interwar dwelling.

Brick piers with open geometric steel trussed panels

A variation on the low late interwar era solid brick fence was a fence with brick piers and plinths and open geometric steel trussed panels.

The gates were often open steel, having geometric patterns that reflected the design of the open steel trussed panels.

These fences usually ranged between 600 and 1000mm in height.

Figure 87 Low solid brick fence with open bays with trussed geometric panels.

Horizontal paling fences

Horizontal timber paling fences featured as the front boundary to some properties after World War 2 and particularly from the 1950s.

They were usually no higher than 1000-1200mm and the palings were set in front of the posts (either timber or tubular steel).

The spacings between the palings were usually around 25mm.

Figure 88 Horizontal timber pailing fence to postwar bungalow. Source: Lorraine Huddle.

No fencing

Properties of postwar Modern designed after World War 2 and particularly from the 1950s may not have been bound by a front fence. Landscape treatments often formed the main feature to the front setting.

Other considerations

Fence heights

For most new fences in heritage areas the proposed height should generally be between 1200 and 1300mm.

For interwar and postwar era solid brick fences and retaining walls, the proposed height should generally be between 600 and 1000mm.

High solid fences limit social and visual interaction and are not a traditional fence type in most residential heritage areas. No matter how well-articulated these high walls might be designed, they are usually visually intrusive in the streetscape.

Arguments are often used that a high solid masonry fence may mitigate traffic noise but this is not the case as noise may penetrate from the sides and reverberate within the front setback. Dense planting (such as hedges) behind front fences may provide some sound isolation, but more effective methods of noise insulation include secondary glazing (or double glazing where windows have no heritage value) and air ventilation systems that limit noise ingress.

High fences may be valid in contexts where high solid fences form the significance of the heritage place. These places may include early masonry walls to convent, orphanage, religious, prison and industrial sites, for example. Where high and solid fences represent part of the significant setting of the place, a new fence should be no higher than existing fencing, and be a contemporary interpretation to allow a subtle distinction between the old and the new. The new fencing should not separate significant buildings, diminish the setting or obscure significant views from and within the site.

Higher fences may be possible if:

- The heritage place has individual significance and is contextually larger in scale (both in terms of the setting and building sizes), the fence therefore being in proportion to the larger scale.
- The new fence is a reconstruction of an earlier fence based on historical evidence.
- The prevailing traditional fence heights in the streetscape (for places in heritage areas) are higher.

Figure 89 Introduced high front fence inappropriately obscures traditional views to the front of the heritage dwelling.

Sloping sites

Where front fences are proposed for sloping boundaries, they should be stepped or follow the footpath gradient. Fencing that extends across the frontage at the one level on sloping sites have the potential to create visual dominance as the new fence at the lower end of the site will be much higher.

Figure 90 Fence stepped along slope of boundary.

Figure 91 Fence following gradient of boundary slope.

Sloping sites

From the Federation era, hedges were used to provide greater height and privacy. No planning permit is required to grow a hedge.

Figure 92 Hedge forming front boundary.

Definitions

Adaptation	changing a place to suit the existing use or a proposed use.
Associations	mean the connections that exist between people and a place.
Australia ICOMOS, The Burra Charter, 2013	provides best practice guidance for the conservation and management of places of cultural heritage significance (cultural heritage places). The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.
Building	includes— (a) a structure and part of a building or a structure; and (b) fences, walls, out-buildings, service installations and other appurtenances of a building; and (c) a boat or a pontoon which is permanently moored or fixed to land.
Bulk	building volume.
Character	the combination of the particular characteristics or qualities of a place.
Conservation	means all the processes of looking after a place so as to retain its cultural significance.
Cultural Significance	means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.
Curtilage	enclosed or designated area of land immediately surrounding a dwelling and its yard and outbuildings.
Development	includes — (a) the construction or exterior alteration or exterior decoration of a building; and (b) the demolition or removal of a building or works; and (c) the construction or carrying out of works; and the subdivision or consolidation of land, including buildings or airspace; and (d) the placing or relocation of a building or works on land; and (e) the construction or putting up for display of signs or hoardings.
Fabric	means all the physical material of the place including elements, fixtures.
Form	means that overall shape and volume of a building and the arrangement of its parts.
Grain	means the pattern of the arrangement and size of buildings on their lots and the subdivision pattern. This pattern or arrangement contributes to the texture of an area. Fine grain is the quality or fine texture resulting from small and frequent subdivisions.

Heritage Asset	A building asset, including land, which is irreplaceable because of its unique historical, cultural or environmental attributes, and which is required by regulation to be preserved or maintained in perpetuity.
Heritage Building	means a building which is a place, or forms part of a place, that has been given heritage protection under a planning scheme. Includes both Significant and Contributory buildings.
Heritage Context	The specific character, quality, physical, historical and social characteristics of a building's setting. Depending on the nature of the proposal, the context could be as small as a suburban street or as large as a whole town.
Heritage Place	is an individual site that has heritage value- these types of heritage places can be a building, structure, fence, bridge, cultural landscape (such as a botanic garden, park, avenue of honour, ruin, monument or cemetery). is an area (known as a precinct) that contains a group of buildings, landscapes, etc., such as a historical town, suburb, smaller residential area or large complex site.
Heritage Overlay	Places with heritage significance to a local area are protected by a Heritage Overlay. A Heritage Overlay is part of a local planning scheme. The purpose of the Heritage Overlay is given as Clause 43.01 of the Planning Scheme and there is a Schedule to the Heritage Overlay which lists the heritage places with Heritage Overlays.
Heritage Significance	Heritage significance is the reason the heritage place is important (see '**Cultural Significance**').
Heritage Significance Criteria	For a place to be included in the Heritage Overlay it must meet at least one of the following assessment criteria: • Criterion A: Importance to the course, or pattern, of our cultural history. • Criterion B: Possession of uncommon, rare or endangered aspects of our cultural history. • Criterion C: Potential to yield information that will contribute to an understanding of our cultural history. • Criterion D: Importance in demonstrating the principal characteristics of a class of cultural places or objects. • Criterion E: Importance in exhibiting particular aesthetic characteristics. • Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period. • Criterion G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons. • Criterion H: Special association with the life or works of a person, or group of persons, of importance in our history.

Historic Character	The combination of particular characteristics or special qualities of a place related to its period or style of construction.
Infill	In the context of these guidelines, infill means a new building in an established and valued historic context. Good infill is building that is sympathetic to the surrounding buildings and historic context and creates new structures that enhance and complement the existing urban, suburban or rural character. Infill proposals require an evidence-based design approach where the setbacks, form, height, proportions and details are drawn from those heritage buildings that constitute the significance of the heritage place but in a creative (rather than imitative) way.
Integrity	How intact the building is; how much of the historic or original fabric a heritage building retains.
Interpretation	means all the ways of presenting the cultural significance of a place.
Land	Includes — (a) buildings and other structures permanently fixed to land; and (b) land covered with water; and (c) any estate, interest, easement, servitude, privilege or right in or over land.
Maintenance	means the continuous protective care of a place, and its setting. Maintenance is to be distinguished from repair which involves restoration or reconstruction.
Massing	The size and volume of a building.
Meanings	denote what a place signifies, indicates, evokes or expresses to people
Muted Tones and Colours	Muted colours are soft and gentle, not bright and strong. They are greyed or dulled and have a low saturation. The opposite of a muted colour is a vivid or saturated colour.
Place	means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.
Preservation	means maintaining a place in its existing state and retarding deterioration.

Reconstruction	means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material.
Restoration	means returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.
Scale	relationship of parts of a building to the whole, or of a building to its surroundings.
Setback	required minimum distance from the property boundary line at ground level or at prescribed heights.
Setting	means the immediate and extended environment of a place that is part of or contributes to its cultural significance and distinctive character.
Statutory Heritage Listings	Legislative protection of heritage places derives from Federal, State and Local Governments. Most commonly, places of State Significance are included in the Victorian Heritage Register under the Victorian Heritage Act. Places of regional, local and contributory significance are included as Heritage Overlays in the Planning Scheme under the Planning and Environment Act.
Tree Control	Refer to **Planning Practice Note 1: Applying the Heritage Overlay**. Definition for a tree control or group of trees specified in the State of Significance or Heritage Study Citation.
Use	in the context of these Guidelines use means the functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place. Compatible use means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.
Vehicle Crossover	also known as a vehicle crossing in the Road Management Act, a vehicle crossing is a connection in the road reserve between a road and a property boundary.
Works	includes any change to the natural or existing condition or topography of land including the removal, destruction or lopping of trees and the removal of vegetation or topsoil.

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